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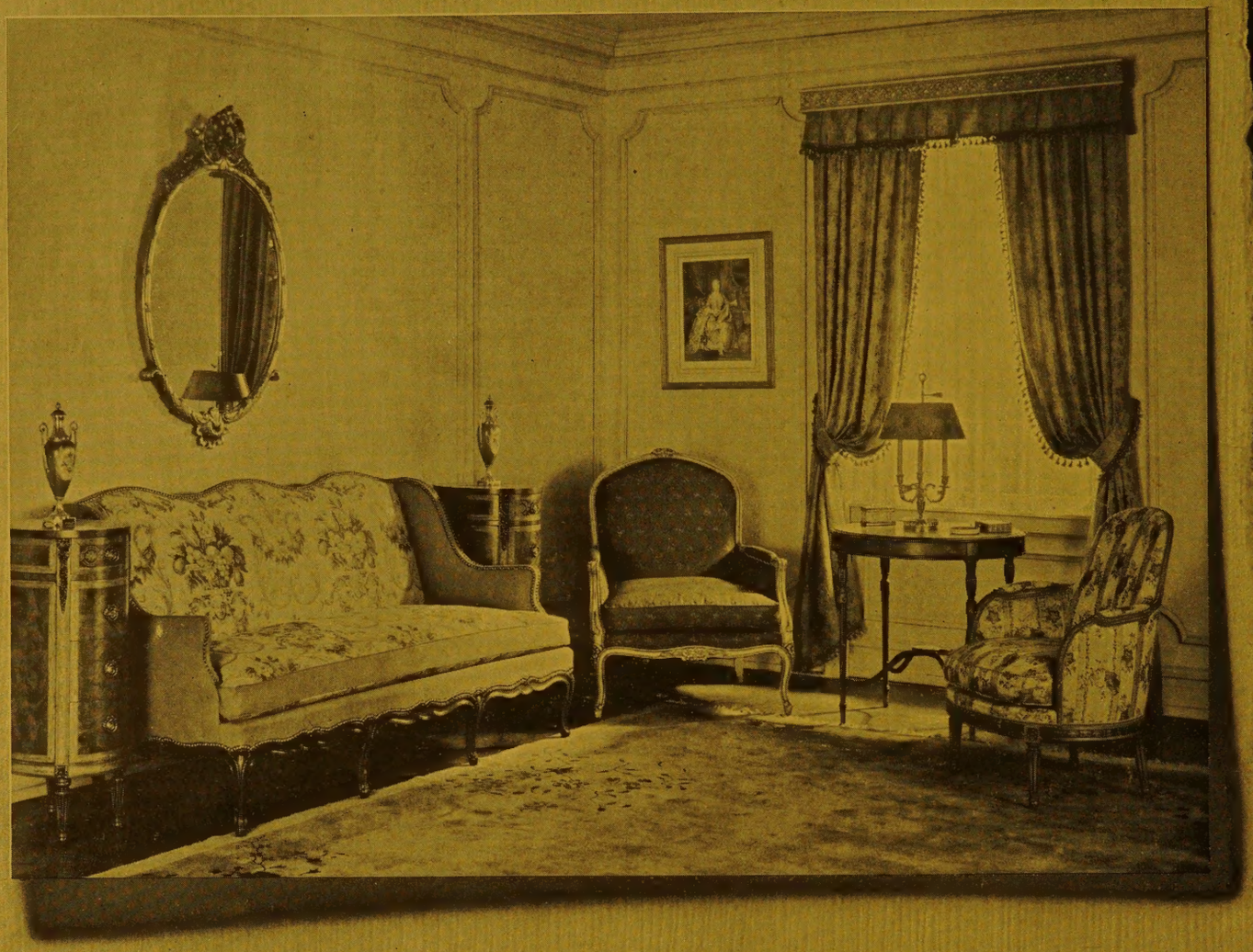
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The cover reproduces a portrait of Mrs. Alexander Dirom by Sir Henry Raeburn, now in the collection of Mr. Howard Bonbright of Detroit; courtesy of the Knoedler Galleries

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The Editor's Page

THE great exhibition of Persian Art which is now being held at Burlington House in London makes us realize more forcibly than ever that in art there is a change but no progress. Thinking of what Persia is today one might go farther and say that civilization goes backward as much as it goes forward. Three thousand years before Christ, creative art existed in Persia; today there is none. For thousands of years Persia withstood conquest after conquest retaining always her own culture and her own individuality. It remained for the nineteenth century to witness her final downfall.

To a vast multitude of westerners Persian art means little more than a rug of raw colors and crude design. The great show at Burlington House demonstrates in a spectacular way the long range and variety of artistic creation in this ancient country. The fifteenth and sixteenth centuries saw the culmination of the art of rug weaving in the Shah's dominions; and surely nothing more beautiful in all decorative art exists than the masterpieces of Kirman and Isfahan, produced during that period. But the rug was only one outlet for the artistic energy of this cultivated race. Bronze, silver, wood and glass were used for the fashioning of beautiful objects, and before and after the Mongol invasion the Persians excelled in all sorts of pottery.

HOW could it be then that a country which for countless centuries produced all manner of objects of art should suddenly sink into a state of complete artistic degradation? If it is true that we can ask the same question about China, does that make the explanation any easier? History accustoms us to certain artistic burgeonings in the careers of nearly all nations. Italy in the fifteenth and sixteenth centuries, Holland and Spain in the seventeenth century, England and France in the eighteenth, all reached their grand climacteric. But at least these countries did not disappear entirely from the map after their periods of blossoming. In Persia as in China there were not short periods, but thousands of years of production, and then suddenly nothing or worse than nothing. How can we account for the total eclipse of Oriental art?

We have to admit in the first place that great art can not exist without great riches. Proverbially the artist is poor; his profession is badly paid and even if he is very successful he generally commands large prices only when he is dead. But in order that he may have leisure to create at all, and a means of livelihood, however small, to keep him going while he is developing his powers of expression he must have wealth around him. There must be artisans and merchants and bankers making riches in order that someone may enjoy the luxury of beautiful possessions. All the great periods of artistic production have been periods of advanced civilization and advanced wealth. And yet wealth alone is not in itself sufficient stimulant for the artist; there must be at the same time a certain vitality in the race so that not only the artist but the whole people is to some extent creative. In other words wealth alone would never have made a perfect Kirman rug. It required a creative spirit in the native weaver which the artist was able to grasp and turn into a masterpiece.

IN the nineteenth and twentieth centuries the western nations have produced wealth in amazing quantity. But they have produced very little in the way of art. A few good sculptors, an architect or two perhaps, but in furniture, textiles, decorative materials of all kinds, practically nothing. All we have been able to do is to copy our forefathers. The invention of the steam-engine which ushered in the age of industrialism went very far to destroy art among the industrial nations. Industrialism has herded men into large and hideous towns, it has taken away all necessity for exercising the creative faculty, and it has made them familiar with ugliness and squalor. So we find that in England, for example, the nineteenth century produced a number of rich individuals who collected objects of art from all parts of the world and lived in beautiful surroundings and gave to the world an appearance of great culture, but the making of beautiful things almost entirely ceased; the artisans who might have helped to make them were all in factories turning a piece of machinery.

BUT why, it may be asked, should Persia or China, which right down almost to the present moment have had very little to do with steam-engines or factories, why should they suddenly have ceased to create beautiful objects? The reason is that they suffered all the disadvantages and reached none of the advantages of the industrial age. They found themselves flooded with cheap machine-made goods from Europe. They impoverished themselves unwittingly by purchasing their cotton clothing from Manchester. Germany sent them aniline dyes to take the place of their own mineral and vegetable colors which they had used in their native industries. It was a double process of destruction. They gave up what wealth they had to buy the factory made wares of Europe, and at the same time their taste was vitiated and their creative power was sapped away. And so while we may occasionally find ourselves appalled by what the factory has done to Europe in the way of defacing its natural beauty, we should be much more horrified by what nineteenth century European civilization has done to the east.

More especially to Persia. Not content with the ordinary processes of disintegration, Russia and England throughout the latter part of the nineteenth century came to loggerheads over this unfortunate country, and in order that neither might steal a march upon the other they agreed that no railroads should be built into the country. Thus Persia, while being flooded with the cheap wares of Birmingham and Moscow, was not allowed to have the compensating advantages of cheap transportation and easy communication with the outside world. The country rapidly sank into a state bordering on barbarism. The mountainous perimeter which supports the plateau is now inhabited by such tribes as the Bakhtiaries, the Luris and the Kurds who live in an almost savage state; while the central part of the country is left to the impoverished and devitalized descendants of the Sassanids and the Seljuks.

WHILE, therefore, we may admire the energy which has brought such a priceless collection of Persian art to Burlington House, we cannot fail to be impressed by the contrast between the past and the present of Persia. Nor can we avoid the conclusion that the very devices of modern civilization which have made the western nations rich in dollar values have contributed most effectually to the decline of art in all countries and especially in the east. Gradually in America we begin to realize that man cannot live by standardization alone, and that a revival of art will only occur when industry is purged of most of its ugliness and squalor. That we are able to purchase a large part of the artistic productions of past centuries just as the English did in the nineteenth century is something perhaps to comfort ourselves with. But we still have the great problem to solve, the problem of making standardization compatible with the creative impulse.



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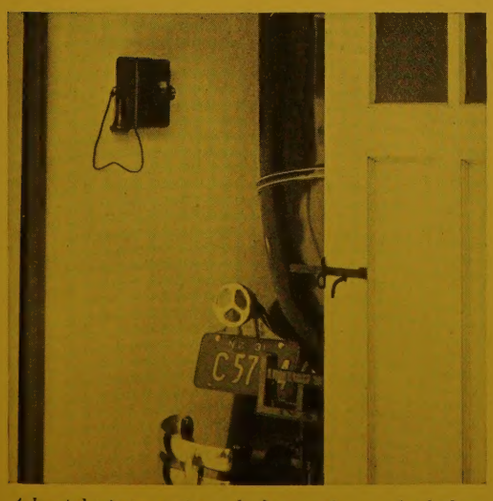


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Seen in the Galleries

ABOUT 2300 B.C. the Egyptians were in the habit of using dish rings made of faience to support their cooking pots when lifted off the fire. They served as insulators as well as supports. All those which have been found are of faience and never of metal, so it seems that the poorer classes used them. They were always shaped in the same concave curve, a functional design requiring no alteration. Later the Phœnicians took up the custom from the Egyptians with little change; then the matter of dish rings appears to have been dropped for some four thousand years or so. Then, about 1750, in Ireland, dish rings appeared again. A craftsman named John Pittar, of Dublin, began making fine silver ones, one of which is illustrated on this page. This particular piece, on which rests a wooden bowl, was done in 1760, in the reign of George III. Such things were made only in Ireland in the period 1760 to 1820, then they disappeared and since then none have been discovered elsewhere. Their uses on the dining table were varied. At that time it was the custom of the Irish gentry to have a series of bowls which fitted on a silver ring base, one for each course, soup, fruit, punch and so on. They were placed on the dining table. The wooden bowl illustrated above was used during the meat course, for potatoes. Hence the name potato ring. In the entire history of these remarkable creations, their form and size has varied little. The ring illustrated is seven inches in diameter and four inches high. The bowl, of oak, is thirteen inches in diameter. Crichton and Company, 636 Fifth Avenue, are the possessors of this precious and beautifully fashioned piece.



Courtesy of Crichton & Company

SILVER POTATO RING BY JOHN PITTAR, DUBLIN, 1760

THE Rosenbach Company, 202 East 44th Street, has as large a stock of really fine antiques as any house in New York. There is marked variety in period and style. At the moment, in addition to their furniture and pictures, they are showing one of the best collections of miniatures ever seen in America, a collection formed by Talbot Hughes. It is very comprehensive, including the Spanish, English, Dutch and French schools, these being arranged in cases which show to good advantage the detailed and exquisite workmanship of the tiny portraits. They are painted on copper, vellum, gold, silver, pewter, brass, tortoiseshell, glass, ivory or wood. There is much historical interest in these miniatures, and considerable comment on the development of this painstaking art in the different countries of Europe. As for the Rosenbach furniture, it is hard to focus the attention on any particular piece when there is so much to choose from. At any rate, no one could overlook the pair of little Sheraton console-tables, one of which is reproduced here. They are commanding by their very delicacy and completely aristocratic air. To begin with, they are made of the finest satinwood and rosewood, and have tops of gray marble. Their only decoration, aside from the inlay, is a gilded finial which terminates the stretcher, which is as light and graceful a form as could be found. The virtue of these tables is that although they make a perfect pair, they may be used separately with just as satisfying an effect, each being a complete unit of design in itself.



Courtesy of The Rosenbach Company

ONE OF A PAIR OF SHERATON CONSOLE TABLES, SATIN AND ROSEWOOD

ABOUT the middle of the eighteenth century there began to appear in England candlesticks, grates, fenders and other things made out of a new and strange substance. It looked like silver, yet it was not. It had a darker lustre than silver, and a warmer tone. To this day no one knows who manufactured it in England; at best little is known about the metal itself. It seems that some imaginative British officials out in China bought a quantity of unwrought Paktong alloy in Canton, and imported it into England during the Adam period. At first it was called Tutenag, but it was realized later that Tutenag was only zinc, whereas Paktong is composed not only of zinc but also of copper and nickel. It is a remarkably durable and tough metal, all the various surviving pieces made of it being well preserved, showing no dents, bending or serious discoloration. Paktong was expensive, and

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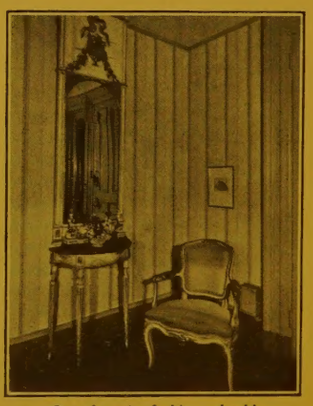
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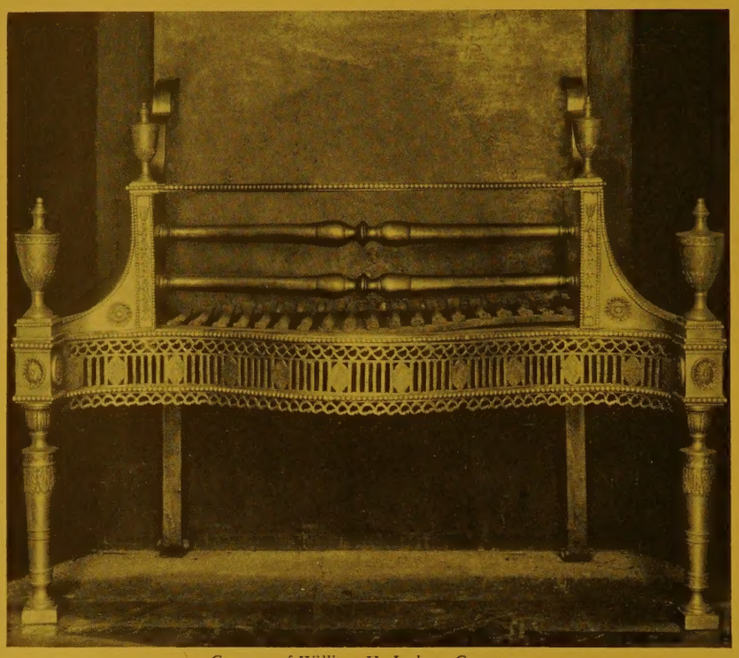
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constituted a rare and early imitation of silver; in fact it was the first good imitation of silver. It had nothing to do with German silver, which appeared for the first time in England thirty years after the discontinuance of Paktong manufacture. It was always cast in a mold and finished by hand. The candlesticks, judging from the designs, were presumably done all by the same firm; most of them have fine square bases, and like all the other things made, were pure Adam in design. It has a clear bell-like ring when it is struck, and great richness of surface. By far the finest examples of this ware are the grates, such as the one shown on this page from the William H. Jackson Co., 2 West 47th Street. This piece was made about 1775 or 1780. (Most Paktong pieces are dated by Sheffield ware.) It is in typical Adam style, with detailed tracery worthy of the closest examination. It is from the collection of Alfred Bonnin, English authority on Paktong and author of the important and unique textbook on the subject. The collection may be seen at the William H. Jackson Galleries. This alloy is particularly adapted to use in grates and fenders because of its solid strength and permanence of color. Moreover, its discoloration never goes further than a very slight darkening which is easily removed with a polish.



Courtesy of William H. Jackson Company

ADAM GRATE OF PAKTONG, AN ALLOY OF ZINC, COPPER AND NICKEL

THAT part of Central Asia which has been known as Bokhara, on the border of Afghanistan, now has the new name of Uzbekustan, for it is a Soviet republic. Bokhara, which used to designate a whole district, is now only a city. The embroideries, which are done in this part of the world, have long been known for their rich and barbaric designs and colors. There are several tribes of Bokhara, such as the Uzbek and Tadjiks, that have become particularly famous for their work. It is of course the women who do this extraordinary embroidery. They work all their lives on large and intricate pieces, never completing any one, always leaving a few threads loose or a few stitches for some other hand to do, believing that absolute completion means death. The Mohammedan faith and all its strange hold on the people is reflected in the handiwork of these ladies of the harem, and it flowers into many variations throughout the hundred and fifty odd horse-services, which make up a brilliant group at the Import Antique Corporation, 485 Madison Avenue. They were a gift of the Ameer of Bokhara to Czar Nicholas II, who was the son of Alexander III. The dazzling saddle cloths, shaped for the backs of royal horses, conjure up a picture of mighty and spirited processions, and homage to "the supreme Ottoman." Among the pieces is a cloth given in 1891 by the Ural mountaineers to Nicholas when he was Czarevitch, which shows a strong Siberian motif from Northern Russia. All the cloths were made at the end of the nineteenth century. The saddle blanket illustrated here is typical of Central Asia and characteristic of all that is meant by Bokhara embroidery. It bears an elaborate inscription in the center which reads: "To His Majesty, Emperor Nicholas II, from the Ameer of Bokhara. November 1894." The gold and silver thread is embroidered on a velvet ground.



Courtesy of the Import Antique Corporation

ONE OF A GROUP OF MORE THAN FIFTY SADDLE BLANKETS PRESENTED BY THE AMEER OF BOKHARA TO CZAR NICHOLAS II; THE INSCRIPTION COMMEMORATES THE EVENT AND GIVES THE DATE, NOVEMBER, 1894



Courtesy of Arthur Ackermann & Son

PORTRAIT OF CALEB WHITEFOORD, ESQ., BY SIR JOSHUA REYNOLDS

A friend of Benjamin Franklin, Caleb Whitefoord helped to negotiate the preliminary Treaty of Peace with America. Whitefoord was a member of the Royal Societies of London and Edinburgh, the Society of Antiquaries, and the Philosophical Society of Philadelphia

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FEBRUARY, 1931

DECAY IN THE LOUVRE

BY GEORG BIERMANN

THE CONDITION OF NINETEENTH CENTURY PAINTINGS AS WELL AS OF THE OLD MASTERS IS A WARNING AGAINST NEGLECT AND A DEMAND FOR IMMEDIATE CARE

THE history of the Old Masters is at the same time the history of their restoration. As early as the beginning of the sixteenth century treatises appeared concerning the fate of pictures, their decay, and the innumerable attempts made to restore the paintings to their original freshness; since then this literature has grown by leaps and bounds. Many famous painters of the last few centuries were also famous for restoring pictures, an art which, like that of the Black Art of Alchemy in the old days, was regarded by the restorers as a kind of secret science to be imparted only to a son or possibly to the most trusted and adept pupil. In the seventeenth century, for example, there were Hans von Aachen, who worked in the Imperial Art Gallery in Vienna, and Screta, who held a similar post in Prague and, in 1663, restored, amongst other works, Dürer's famous picture of the Rosary (*Rosenkranz*). Both of these men were famous for their technical ability in rejuvenating old paintings. In those days the zealous custodians of the churches tried to combat the decay of the altar pieces by rubbing the canvases, blackened and begrimed by soot from the candles, with oil and bacon fat before every holy celebration in order to give the pictures a temporary brilliance, a proceeding which hastened rather than retarded the decay. At the same time public officials responsible for the care of art objects, especially in Italy and France, took more decided measures. In Venice, for instance—as we know from Goethe—an Official Academy for the Restoration of Paintings was formed and, similarly, in France the treasures of the Louvre were entrusted to some famous restorers, amongst whom the painters Picault and Roxin were supposed to be particularly good. Picault had a special reputation because of being an expert in the art—at that time almost unknown—of transferring a painting from wood to canvas. Amongst other pictures, Picault had transferred to canvas Andrea del Sarto's *Carita*, Raphael's *St. Margaret* and *Archangel Michael*, and, as most readers will probably know, later on other pictures in this famous collection underwent the same treatment.



Les Archives photographiques d'Art et d'Histoire

THE "MADONNA OF THE ROCKS" IS ALMOST HOPELESS

In the days of the Napoleonic art robberies the practice of restoring paintings received a tremendous impetus—for instance, Raphael's *Madonna di Foligno* was at that time transferred to canvas—and what had long been the custom in Paris had of course its followers in other galleries of Europe. On this highly instructive subject the learned expert, Moritz Stübel,



COURBET'S "BURIAL AT ORNANS" IS TYPICAL OF THE XIX CENTURY PAINTINGS IN GREAT NEED OF CLEANING

wrote an article in *Cicerone* a few years ago (1926) entitled *The Restoration of Paintings in the Eighteenth Century*. From that article several of the facts mentioned here are taken. The question, however, as to whether the processes of the "secret science" of those days have really helped to preserve the pictures or not, is hard to answer now. In any case, there are examples enough to prove exactly the contrary, the best-known one being, perhaps, Raphael's *Sistine Madonna*, which has been particularly badly treated by the passing centuries. Many of the well-known gallery curators who, without exception at that time were painters, were chosen because of their expert skill in restoring, and have fulfilled their office only too zealously by simply setting a new face on the old masters or entirely scratching out the damaged spots with a knife and painting them over again. The histories of these "restorations," or rather "forgeries," would fill volumes. Cannot any one of us, from our own experience, cite amusing cases of so-called "discoveries," as, for instance, of pictures of famous origin but of absolutely changed appearance which, through the careful art of modern restorers, with quite different technical and chemical means at their command as compared with those of our famous



THE CONDITION OF THE PAINT AND PANEL OF PAOLO UCCELLO'S FAMOUS "BATTLE" IS ALMOST BEYOND REPAIR

predecessors of the eighteenth century, were brought back to their original condition, except in cases in which the medium itself had been meddled with.

But, fortunately, in seventy cases out of a hundred the restorers of the olden times only painted the pictures over or gave them their own special treatment for freshening up. So it can quite easily happen, for example, that a praying mother by Rembrandt turns out to be a Polish peasant with a chicken, or that a male trio in the Tintoretto style is discovered to be a powerful group painting by El Greco.

Doubtless the important galleries of Europe nowadays are, in the matter of the preservation of their paintings, comparatively free from reproach because the art of conservation is carried out with caution and skill by experts in this profession. They have the paintings under constant observation and, as technicians of high rank, take immediate steps at the slightest appearance of deterioration, caused by atmospheric changes, in the treasures entrusted to their care.

A sad exception in this respect, however, is the Louvre, the masterpieces of which are, partly at least, in a condition which may well cause grave anxiety. It is, therefore, high time to call the attention of the world to the rapid decay that is going on in many of its paintings, especially as, for decades, nothing has been done to combat the threatened danger. Possibly we are now reaping the terrible penalty for the eighteenth century "art" of restoring just discussed. In view of the present condition, almost worse is the indolence of those ultimately responsible who although there has been no lack of warning voices simply pay no attention to the facts. And yet any one who has eyes to see can recognize the condition of the pictures even from the few examples published here, and it would be superfluous, therefore, if we were to trace the causes in each instance for the present decay of so many of the noblest masterpieces of all time. In numerous cases the lack of suitable care is to blame for the rapid progress of the decay; in other cases the evil must be sought for in those early methods of restoring and also in the poor quality of the technique employed, which has simply not proved equal to the influences of the constantly changing atmosphere. The last mentioned point is responsible, more than anything else, for the poor condition of some of the principal paintings of the nineteenth century, done, as was, unfortunately, so much the vogue in those days, in the asphalt technique which has a tendency to crack. (Prud'hon, Courbet, Delacroix, and others.) On my last visit to the Louvre, I made numerous notes about the pictures most



CRACKS DUE TO PRUD'HON'S TECHNIQUE ARE MOST DISFIGURING IN THE "JUSTICE AND VENGEANCE PURSUING CRIME"



DEL SARTO'S "CARITA" TRANSFERRED TO CANVAS BUT BURIED IN DIRT

threatened, and I should like to quote briefly a few here as comments for the illustrations to this article and as a reason for my appeal to the public of the world. Prud'hon and Courbet I have already mentioned briefly. Of the old masters, the picture most threatened is Uccello's famous *Battle*, one of those pictures which stands like a distant beacon for the art-strivings of our time. The color is peeling off terribly, and besides that, five broad cracks run through the painting from right to left. Andrea del Sarto's *Carita*, to which I have already referred as having been, at one time, transferred from wood to canvas, is entirely buried in dirt although the canvas, as such, seems to be still intact. Possibly simple cleaning with soap and water might be sufficient to give back the old clearness, although, of course, it also needs re-varnishing. A worse case is that of Titian's *Disciples at Emmaus*. The picture has already disappeared in the yellow sauce of the old renovating methods. The color is also beginning to peel off. Almost hopeless is the condition of Leonardo's famous *Virgin of the Rocks*; in fact, the pictures by this master are almost in greater danger than any others in the Louvre. The colors have a rusty look and can hardly be recognized at all. The playing children resemble negro boys, the background is for the most part already destroyed, and, in fact, the whole picture is almost a ruin. Leonardo's *St. John*, too, is under the old varnish, already on the way to destruction. Even *Mona Lisa*—which assuredly could still be saved—shows signs of rapid decay. Its painfully dull impression is caused solely by the century-old varnish. The Madonna's cloak, which used to be a glowing green, has now changed to a dirty yellow. On Leonardo's *St. Ann, the Virgin and Child* the wood-worm is at work on the panel which, moreover, is split in the middle, showing old glue in places. Crusts of varnish, right and left, cover the faces, and the color is entirely faded. Titian's *Bacchus* does not fare any better than Leonardo's *St. Ann*, while his famous *Allegory of the Venetian General, Alphonse d'Avalos*, is in a simply pitiful condition. The old varnish covers the flesh parts in some places like a disease of the skin and the head of the General is hardly recognizable. The splendid colors have long since been drowned in the dull yellow of the old varnish.

I could extend this list *ad libitum*, with about a dozen or more examples—Raphael, Rembrandt, and others—and thereby only emphasize the fact that help is urgently needed if the cultured people of the world are not to lose, through pure indolence, part of their most precious artistic inheritance. Truly, this is a case for discussion, and one which concerns us all. For it is not true that this, the most beautiful of all the European galleries, is only the affair of France, whose traditions, taste, and culture are still an unattained example for the rest of Europe. Rather is the Louvre the property of all cultured people, just as Raphael and Dürer belong to us all. Far be it from me to wish to play the schoolmaster or to want to make an appeal to the conscience of the world because this is a single case and a particularly glaring one. No, the terrible realization awakened in us by the decay of such treasures becomes stronger and of more general importance because, as I am convinced, small collections and especially those hidden away outside the European capitals, are also in need of the same timely warning. It is simply intolerable to watch this decay without raising a finger and to accept passively the famous "yellow sauce" of the old masters in an age which has long ago taught us ways and means of restoring to masterpieces their



THE WOOD-WORM IS AT WORK ON THIS SPLIT PANEL



THE DULL YELLOW OF LAYERS OF CENTURY-OLD VARNISH HIDES THE SPLENDID COLORS OF TITIAN'S FAMOUS "ALLEGORY OF THE VENETIAN GENERAL, ALPHONSE D'AVALOS," WHICH IS NOW IN A TRULY PITIABLE CONDITION

original beauty. This excuse of the "yellow sauce" is exactly the same swindle as the gesture of fatalism. After all, the pictures did not look like that at first, and we want to get back the original condition. We certainly do not want to see in them the results of treatment with a pad of cotton wool soaked in oil and other ingredients which was forced on them on the occasion of royal visits, and regained for them for an hour or two the appearance of their pristine glory, only to fall back again into a worse condition than before. (I have been assured that that was actually done in the Louvre in former times.) The technical achievements in the domain of modern restoring of pictures are enormous, and the caution and discretion of the restorers of the twentieth century have been proved in hundreds of cases. What we want is the real thing and not a mask!

This is a task which demands decisive action. The best restorers should be gathered together for their opinions and the pictures divided among them. Thus the Louvre, one of the most beautiful galleries in the world, will not have to complain, in a decade or so, of hopelessly ruined art treasures, as seems at the present moment inevitable.

But something must be done at once. That is the imperative command of the hour because danger lurks in delay. *Vestigia terrens.* (*Translated by* F. E. W. Freund.)

SOME NEW DISCOVERIES IN MEXICAN CLAY

BY WILLIAM SPRATLING

UNUSUAL NATIVE TYPES, RECENTLY COME TO LIGHT IN THREE DISTANT LOCALITIES OF THE STATE OF GUERRERO, ARE SHOWN FOR THE FIRST TIME THROUGH DRAWINGS BY THE AUTHOR

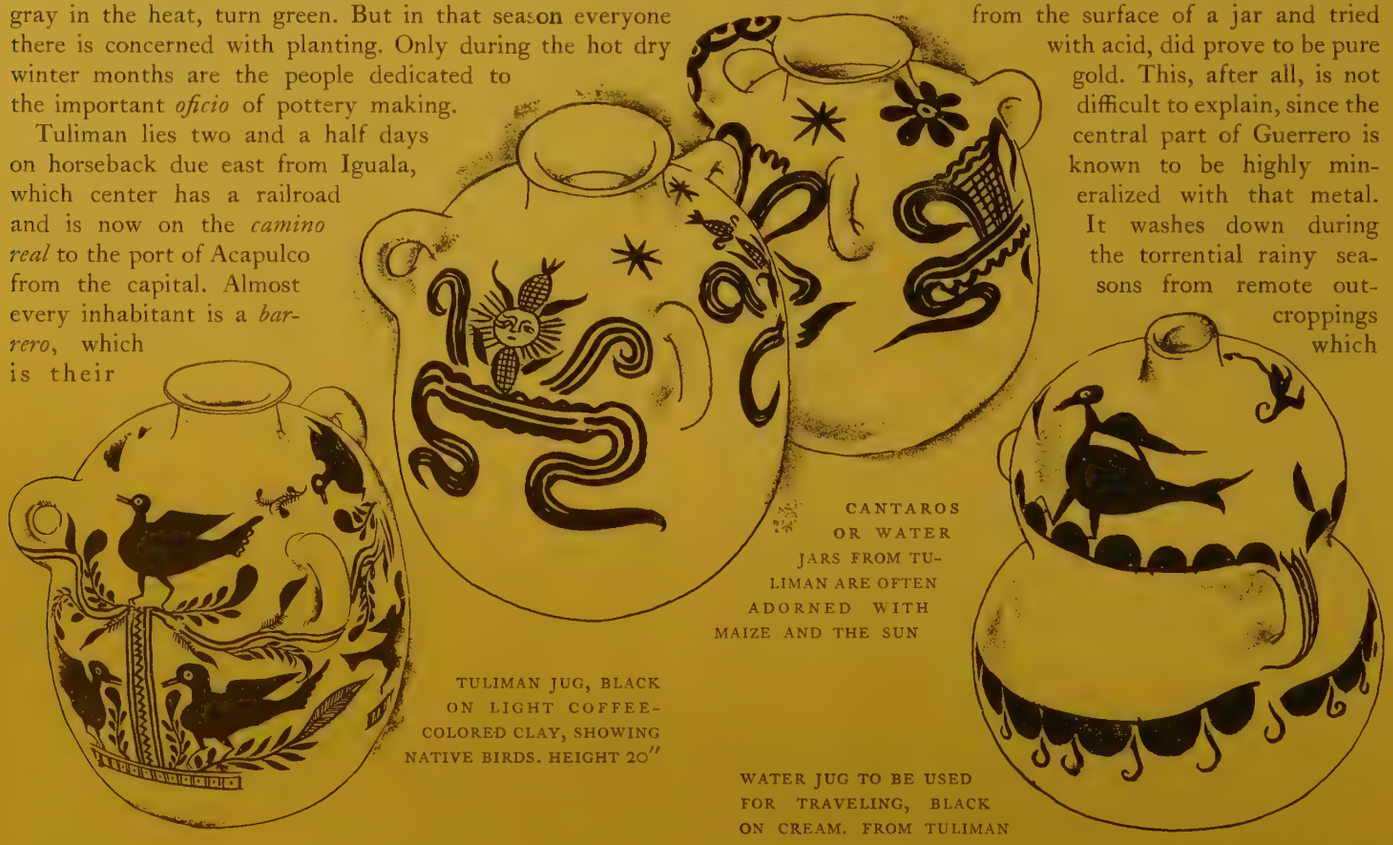
IN the little-known State of Guerrero have come to light just recently at least three important types of modern Mexican pottery. One or two isolated pueblos of that State had already become famous for their special crafts, such as the lacquer of Olinala. It develops that there are other popular arts there which continue ancient, probably pre-conquest traditions. The pottery of Tuliman, Guapa and Tixtla, which has only just now reached the outside world, —that is, as far as Mexico City,—is so distinct and so interesting that the writer hastens to make a note about it, —even though he claims slight participation in the actual discovery. As a matter of fact, most of the pieces which illustrate this were brought out by him from the remote villages of Tuliman, Guapa and Tixtla. Some of them are to be seen, for the first time in the United States, in the Carnegie Exposition of Mexican Arts, which opened at the Metropolitan before visiting museums in other cities.

The water jars from Tuliman are in almost universal use in the palm-thatched *jacalitos* of the *tierra caliente* in Guerrero. They are ordinarily bought in the markets of Iguala or Huitzuco. Few know where they are from, even among the Indians from the interior. They arrive in the market from distances of two to six days on foot, carried on men's backs or sometimes on burros. The large pieces, naturally, rarely reach the market, due to sheer human difficulties of transportation.

In the winter dry months, November to May, that country becomes parched to the color of pale coffee, the color of the pottery. In the season of the waters the dry river-beds fill and the rolling barren mountains, a distant gray in the heat, turn green. But in that season everyone there is concerned with planting. Only during the hot dry winter months are the people dedicated to the important *oficio* of pottery making.

Tuliman lies two and a half days on horseback due east from Iguala, which center has a railroad and is now on the *camino real* to the port of Acapulco from the capital. Almost every inhabitant is a *barrero*, which is their *oficio* or function and means that they know how to work the clay. The actual manufacture is a simple process, the turning of the clay being done with the foot, the jar placed on a pair of inverted plates. The piece is allowed to dry and then the design painted with a brush made of wood and with a color made of a pure earth which approximates black. Sometimes it is more brown than black. The baking, as in Guapa, is done before an open fire. The result, if less elegant than the products of Guapa, is something quite distinct and even more fertile in design content. The fern is a favorite base for winding patterns and their jars are richly adorned with (stylized) turkeys, doves and shining black *jacobos* (a bird peculiar to the Mexican tropics), and there also occur the sun, maize and other rudimentary things which are important and intimate parts of their lives. Sometimes, as in their most commonly used water jars, the design resolves itself into a mere sign, done with a few strokes of the brush, something almost Chinese in character, yet perfectly integrated as design,—in fact a balanced gesture.

In Tixtla, near Chilpancingo, the character of the pottery is still more oriental. But the forms of their *cantaros* and *ollas* show less imagination and the design details might frequently have been taken from a rough sketch for a mural in the Chinese manner. The most astonishing detail about this pottery, all pottery made with Tixtla clay, is perhaps the fact that it is literally full of gold. Tiny flecks of good yellow metal freckle the surface of these jars. I had heard of that before and had been told there in Tixtla that it was pyrites or mica. However, some of the flakes, scratched from the surface of a jar and tried with acid, did prove to be pure gold. This, after all, is not difficult to explain, since the central part of Guerrero is known to be highly mineralized with that metal. It washes down during the torrential rainy seasons from remote outcroppings which



CANTAROS OR WATER JARS FROM TULIMAN ARE OFTEN ADORNED WITH MAIZE AND THE SUN

TULIMAN JUG, BLACK ON LIGHT COFFEE-COLORED CLAY, SHOWING NATIVE BIRDS. HEIGHT 20″

WATER JUG TO BE USED FOR TRAVELING, BLACK ON CREAM. FROM TULIMAN



GUAPA TINAJA (WATER SUPPLY), 28″ HIGH; YELLOW-BROWN AND RED-BROWN ON CREAM

BELOW: CAJETE FOR MASA WITH DESIGN IN BROWN ON WHITE. FROM GUAPA





PURPLE-BROWN PATTERN ON WHITE JARRA OR PITCHER FOUND AT GUAPA. HEIGHT 11″

are probably difficult to locate and possibly not rich enough in themselves for miners to work. But that is a mere incident, and tracing the design instinct among a primitive people yields, in a sense, results which are more definite.

Of all three types of recently discovered pottery in Guerrero, the most highly developed culturally, and the most difficult to trace and explain, is that of Guapa. The only village where it had been seen was called Xalitla (Chalitla). Two Mexican artists, passing through Xalitla on their way to Acapulco had seen this pottery being carried with water from the banks of the nearby river to the *jacales* of this grass-thatched village of the *tierra caliente*.

The particular jar was in the form of a three-handled egg-shaped *cantaro*. Every hut in that region, it seems, keeps its water supply in a jar of that type. The design is painted in a brown-lavender, the lines of it so sharply and elegantly stylized that it might easily be mistaken for something from Java, or, for that matter, even from ancient Egypt.

It later developed, when I had been there myself, that the people who produce these elegant pieces of clay are inhabitants of a town called Guapa, sometimes San Miguel or San Miguel Guapa, but more commonly Guapa. Translated, it would mean the town of the handsome Saint Michael. Which is a very decent name, although these people are Aztec, speaking scarcely a word of Spanish. Even in Xalitla everyone speaks *Mexicano*, or Aztec, with his neighbors. So that the only part of the name which is native is the adjective. The original, ancient name remains a mystery, and is probably as unsolvable as the derivation of their consistently stylized designs for pottery.

However, on that brief expedition I did arrive at certain interesting details. The *dibujo*, or design motive, which characterizes every product of the village,—from the great meter-high water jars to the slender little three-footed incense burners,—and which I had thought would derive from something rare, even oriental, like bamboo shoots,—the Guapeñas assured me was drawn from the plain grass, *sacate*, which provides roofs for their windowless huts of woven sticks and mud.



TIXTLA CANTARO, 14″ HIGH

What could be more rudimentary or more deeply significant? The word "*sacate*" explained much. That is, it gave the product a connection with the existence of those who produced it. At the same time it did not in the least explain what is certainly one of the most sophisticated of the indigenous arts of the continent, found among circumstances furthest removed from civilizing influences and in one of the most primitive regions in Mexico. For Guapa is primitive in the sense in which one thinks of pre-conquest Mexico as having existed. One must see the country to understand. It is hot, almost unbearably. And for several months of the year, as around Tuliman, the streams become dry rivers and organ cactus is almost the only living thing which remains green. Black *iguanas* bake on gray rocks. The river Balsas is one of the very few in all that vast territory of lower Guerrero which continue to flow, and on its banks, six hot hours on foot from Xalitla, Guapa is situated.

Agriculture and pottery, as with Tuliman, provide for its simple needs. Crops of corn and frijol are produced on a small scale, like the gold around Tixtla. The men work the fields. The women, interestingly enough, have inherited the function of the potter, along with the principal *oficio* of Guapa, the painting of the traditional design. It was difficult to make conversation with them. They were suspicious. The boy who had guided me from Xalitla tried to explain to these artisans, in Aztec, what I wanted to know and why I was interested. Still it took nearly two hours to convince them that I had not been sent by the government. But they were really glad to have their things admired. One of the women, a Maria Maruisa, told me that the style was *antiguissimo*,—that it had come down from their fathers' fathers. The design, it was evident, had continued through many generations without material change. Certainly the mode of production had not been altered.

A piece is produced from a single lump of clay, is dried in the sun and baked, as in ancient Aztec days, before an open fire and turned by hand as it cooks. (*Continued on page 78*)





FIG. 1. SIGNED AND DATED 1409 BY MARTINO DI BARTOLOMMEO. FIG. 2. "MADONNA" FROM THE STUDIO OF GIOVANNI DI PAOLO

LOST PAINTINGS OF XV CENTURY SIENA—Part I

BY BERNARD BERENSON

MY last article was about the fourteenth century masters of Siena, but when I spoke of fourteenth century masters I did not refer only to painters who lived and died in that century. I had in mind all the craftsmen who carried on the traditions of the Trecento, no matter how much they overlapped into the fifteenth century, such as is the case with a number of the people we discussed in the last section. We shall find it to be even more the case when we come to Florence. There mediæval painting, under the guidance of Bicci di Lorenzo, held its head high till the full middle of the Quattrocento. But I thought I had done with these in so far as Siena is concerned. Since sending the pages written about them to press, I have, however, heard that an important picture by one of them has unhappily joined the ranks of the wanderers.

The picture in question has not only a certain artistic value, but is of more than ordinary interest to students because it is both signed and dated. It is signed by Martino di Bartolommeo and dated 1409. It was shown at the Siena Exhibition of 1904, as belonging to Signora Agata Bonichi of Asciano. Luckily I had it photographed then and there, so that I can offer a reproduction of it (Fig. 1). Suave, restful, ample, this beautiful woman might easily have been the daughter rather than the great-granddaughter of Simone Martini. And this is no less true of the Virgin by Gualtieri di Giovanni that we reproduced and admired in the last section. In certain moods one envies the moments in the past when time scarcely moved. How changed are we of whom Andrew Marvell said that if "we cannot make our sun stand still, yet we will make him run."



FIG. 3. BY PELLEGRINO DI MARIANO, 1450

The ages of ecstasy were at this time beginning to make way for ages of inquiry. It was inquiry that dispelled the mirage of the



Accademia, Siena

FIG. 4. PORTABLE ALTAR TRIPTYCH GIVEN TO PELLEGRINO



Ryerson Collection, Chicago

FIG. 5. "MADONNA WITH CATHERINE AND AUGUSTINE"

Middle Ages, and nowhere more than in the field of art. Before a single century was over since Martino di Bartolommeo put the date of 1409 to the *Madonna* we have just glanced at, Leonardo had his career behind him, Michelangelo and Raphael were working in Rome, Andrea del Sarto and Fra Bartolommeo in Florence, and Giorgione and Titian in Venice.

But the spirit of inquiry never really found a home at Siena. It came and went, touching Domenico di Bartolo, inspiring Francesco di Giorgio, stinging Matteo di Giovanni, but it could not stay because Siena preferred ecstasy. It was the source of its charm, for there is little anywhere in the art of the fifteenth century, not even in the kindred painting of contemporary Germany, that so adequately expresses yearning for union with the Beyond than what we find in the versions of the Assumption of the Virgin from the hands of Sassetta, of Vecchietta, of Matteo, of Benvenuto. Indeed it is significant that in no other Italian land, perhaps in no other Christian country, was this particular mystical triumph so frequently represented as at Siena.

But if ecstasy was the source of its charm it was also the cause of its weakness. Ecstasy does not invent and perfect new instruments of expression. It uses what it finds at hand. When neither the religiosity of the people nor the bitter trades-unionism of the guilds could any longer prevent the upper classes from being won over by the civilization produced by the spirit of inquiry and demanding from art the visual enhancement of its new ideals, it was discovered that in painting at least there was no native artist to satisfy the demand. Siena which had in previous centuries painted for all Christendom was now reduced to calling in, when it could afford it, Signorelli, and Perugino and Pintoricchio, to accepting the services of a Sodoma who gave it ecstasy (although scarcely of the Mediæval kind), and to tolerating her own sons when they turned to painting being no better than the Pacchias, the Balduccis, the Peruzzis, and at best the Beccafumis, all imitators of foreigners, and none of them heirs of their ancestral virtues.



Libreria Piccolomini, Siena

FIG. 6. PSEUDO-PELLEGRINO DI MARIANO (?) ILLUMINATION

The Sienese Quattrocento has been as attractive as the Trecento to recent collectors, even more attractive. Any Sassetta, no matter how reddish its gold, how darkened its color, how careless its craftsmanship, any



FIG. 7. TRIPTYCH CLOSE TO PELLEGRINO. "MADONNA" COPIED FROM FIG. 10 IN BERLIN ASCRIBED TO LIPPO MEMMI



FIG. 8. PREDELLA OF QUATREFOIL MINIATURES BY AN UNKNOWN PAINTER CLOSE TO PELLEGRINO DI MARIANO



FIG. 9. "FLIGHT INTO EGYPT," A PREDELLA PANEL BY GUIDOCCIO COZZARELLI, PUPIL OF MATTEO DI GIOVANNI

Giovanni di Paolo, no matter how caricatured in type and expression, any Francesco di Giorgio or Neroccio, no matter how mannered, how ruined, how repainted, has found an eager buyer, and not in America only. I am not acquainted with a single unquestioned work by any of these masters that I cannot at the present moment place in a collection. Even the lesser gods have readily found altars, and I should be at a loss to think of a *Madonna* by the most monotonous, the most spiritless, the most vapid of them all, Sano di Pietro I mean, that has not found a cosy home.

The student must thus be satisfied with a rather meager reward for his pains in following me through the rest of this chapter. One or two halts by the way may refresh him.

A Madonna with the Child caressing her cheek, standing between a Cardinal, pointing to a text in an open book, and Agnes, holding a lamb, comes from the studio of Giovanni di Paolo (Fig. 2). It has something of the heartiness and winsomeness of that quaint master, quaint, but in many respects incorrigibly Byzantine, and at times deserving the nickname of the "Greco of the Sienese Quattrocento." Probably it was painted on a cartoon from his hand, and it would be idle to attempt to ascribe it to the one or the other of his anonymous assistants. Assistants as a rule were anonymous, and were meant to remain anonymous, and they have seldom transgressed by yielding up the secret of their names. I do not regret the effort to isolate the artistic personalities of the helpers of the great masters, as for instance, of Giovanni Bellini and Sandro Botticelli. It was educative and it helped us to perfect methods of work unknown to and scarcely required by the Crowes, the Morellis, and other gifted teachers. But the only positive result has been the conclusion that while one can suspect helping hands in their works, it is seldom,



Kaiser Friedrich Museum

FIG. 10. ASCRIBED TO LIPPO MEMMI



S. Pietro Ovile, Siena

FIG. 11. COPY OF SIMONE'S "ANNUNCIATION" BY MATTEO DI GIOVANNI

if indeed ever, possible to trace the same helping hand from painting to painting. For so long as they remained with the master the assistants were so subordinated to them as to have no coherent individuality. And this would seem to be true of them even if afterward they became famous. For which reason, students must think twice before yielding to the temptation of recognizing the touch of Raphael in the frescoes of Perugino and Pintoricchio, or of Titian in the canvases of Giorgione, while as for identifying the many apprentices of Giovanni Bellini with Basaiti, Catena, Diana, and the others who proudly sign that they are pupils of Giambellino, I for one have given up that indoor sport long ago. So we shall not attempt to name the



Montemerano, Maremma

FIG. 12. "ASSUMPTION" BY SIENESE FOLLOWER OF PELLEGRINO

humble hired who executed this panel on Giovanni's cartoon.

There is a trifle more difference from that master in a small picture already published by Mr. Perkins in the never to be too much regretted *Rassegna d'Arte* for July 1914. It was then in the Fairfax Murray Collection, but has since disappeared. As it was both signed and dated, it is thus a document of some interest, and it would be desirable to know its present whereabouts.

The picture in question represents the Madonna enthroned between the Baptist and Bernardino (Fig. 13). In the lunette above there is a Crucifixion. It is inscribed *opus Pellegrini de Mariano de Senis. MCCCCXXXX*. The author of this tenth rate achievement has the individuality of incompetence. Duccioesque habits grip him, and his Madonna is far more archaic than Giovanni di Paolo's ever are.

For reasons unknown the name of Pellegrino di Mariano has been handled about not a little, and for decades several Sassettesque *predelle* in the Siena gallery were exhibited as his (Nos. 216 and 218). I cannot afford the time to discuss other attempts to father upon him paintings like the triptychs 153 and 158 (Fig. 4) of the Siena Gallery as well as the *St. Francis Receiving the Stigmata* (202) of the same museum, the *Madonna* in the Platt Collection, Englewood, New Jersey, and a *Madonna Enthroned* in the Monistero just outside Siena, all by the same hand. A kindred and somewhat more sensitive painter appears in a *Madonna with Catherine and Augustine* of the Ryerson Collection, Chicago, Fig. 5). Still another little artist of the same [illegible] appears in a fair number of illuminations (Fig. 6) in the Libreria Piccolomini at Siena, in the Pienza Museum, in an *Assumption* at Montemerano (Fig. 12) and in panels [illegible] of the Siena Gallery (Fig. 8).

The one dated work by Pellegrino is from 1450. He was active for at least another forty years, and it is unlikely that other works of his do not exist. Let some well-trained student with unadulterated curiosity and ample leisure—only the young have leisure!—set himself the task of integrating his artistic personality.

Perhaps it was this same Pellegrino di Mariano,—certainly someone of the same place, time, kind and quality—who painted the triptych which we reproduce as Fig. 9. The central panel of this work is painted with a *Madonna of Humility* which is a faithful copy of a picture in Berlin (1072) (Fig. 10) ascribed and perhaps correctly to Lippo Memmi. Except in quality, the differences are slight. The Virgin's tunic in the copy lacks the Chinese silk pattern of the original, and the carpet, on which she is placed instead of being worked with giraffe-like birds facing a tree of life, is composed of circles framing in roses. Small differences but smacking of inferiority.

The reason for speaking of this little matter is its rarity, we may say its singularity. In the Latin world there was little, if any, deliberate reversion to a past more recent than Classical Antiquity. To speak of Italy, the only country with whose art I have an acquaintance authorizing me to speak, I cannot recall a single instance in say Florence or Venice, Milan, or Rome where an artist was asked to reproduce a work of a past mode with the accent, so to speak, of that mode. An artist might have been asked to reproduce a certain icon, as was not infrequently the case in Umbria during the fifteenth century with the so-called *Madonna di Constantinopoli*, but the painter translated the design into his own forms and gave it the accent of his period and his hand. Documents exist where an employer orders a painter to make him a picture after the fashion of a given work by a given contemporary master. The employer did not expect an exact copy, and if he did, he seldom got it, for it was always a question of some masterpiece reproduced in the still current mode. In Siena alone do we find instances of harking back to the recent past, not only on the part of the craftsmen but of their employers. For no one will suppose that a small painter would have made this copy that we are reproducing, for pure fun, without its having been ordered, or without the prospect of finding for it a ready sale.

And if any one does suppose it of a small affair like this, he surely will have to think differently of the magnificent and equally faithful copy in S. Pietro Ovile at Siena of Simone Martini's famous *Annunciation* now in the Uffizi. If its size and importance did not exclude the likelihood that this copy (Fig. 11) has been made for sheer fun, the fact that it has, ever since its manufacture, served as an altarpiece renders it improbable that it was not deliberately ordered. There were therefore people in Siena who as late as the middle of the fifteenth century wanted to decorate a shrine with the exact reproduction of a masterpiece of a past mode, of more than a hundred years ago, which moreover they could have gazed at to their hearts' content a stone's throw away. (I discover after writing the above paragraph that Van Marle has already made a somewhat similar observation. *Italian Schools of Painting IX, 526.*)

It may be asked how one knows that this copy is not nearly contemporary of say 1350 or '60 instead of 1450 or '60. I shall try to answer their question a minute later. Just now I want to return to the singularity of the fact that we have at Siena instances of copies made in the full light of the fifteenth century after works of art integrally of the fourteenth, and that at Siena alone—so it would seem—do

such instances occur. Does it not signify that there was in Siena a mood more akin to the Byzantine, and even to the Chinese world, where the same patterns, with the same forms were repeated with the same accent for ever and ever? And if that were so, we should understand still better why the ecstasy-loving art of Siena could die but could not surrender to a civilization inspired by the spirit of Inquiry.

Now to answer the question about the date of the S. Pietro Ovile version of Simone's *Annunciation*. I shall not attempt a minute analysis and a detailed discussion, although the subject lends itself most invitingly to both. I shall confine myself to observations that will not be hard to check. For instance, the Virgin in the copy does not shrink as in the original with the rhythm of a figure in a Japanese color print. She sits almost erect and with the expression of a society lady calmly and amiably listens to the Angel. If you look closer at her face you will see that it is much less smooth in contours, and considerably more modeled than in the original. The characteristics just mentioned are of the full fifteenth and not of any moment of the previous century. And if still more obvious proof is necessary we find it in the lettering. The painter of the Pietro Ovile version not only copies all the inscriptions in the original but adds more of his own, as for example in the Virgin's halo. And in all this abundance of lettering there is not a single character which does not patently belong to the full fifteenth century. Indeed the copyist seems eager to display the fondness for Roman lettering which is so characteristically early Renaissance.

We can go further and say that this later version is not earlier than 1460 and that it was made, as more than one student has independently concluded, by Matteo di Giovanni. Matteo, who was from Borgo Sansepolcro, would perhaps have become a great Florentine if chance had taken him, as it had taken his fellow-townsman, Piero della Francesca, to Florence. Chance took him to Siena and there his energetic temperament and his inquiring mind succumbed to the ecstasy demanded of painters, and his baffled and frustrated spirit took its revenge in depicting the *Massacre of the Innocents* with the caricatured vehemence and savage ferocity of a Spaniard or a German. Once only did he yield himself whole-heartedly to Siena, and create one of the most fascinating works of the Quattrocento, the *Assumption* in the National Gallery.

I have photographs of several pictures by Matteo whose present whereabouts is unknown to me. We need not trouble about the *Madonna with Nicolas and Antony of Padua*, sold since the war by the Wallraf-Richartz Museum of Cologne. Although it is a good average specimen it has nothing fresh to tell us or to suggest. Preferable is the picture that I enjoyed for many years in the once famous Butler Collection, London. We see a half-length figure of Our Lady with the Child blessing and an angel to each side (Fig. 13). Between them these angels spread out a scroll that refers to what the Virgin holds in her right hand. It is some sort of humble, monastic structure upon which the masons are still at work. For English-speaking readers I translate the text: "Let every man help on this good work begun in honor of Mary, if you wish the blessing of the Lord." So Matteo painted an appeal for contributions to complete a building. This is one of the master's most charming works.

Another panel, still in its original frame, representing the *Nativity*, with a pleasant background of water and rocks, is a design which, were it not signed *Opus Matei Joannis de Senis*, one would perhaps have hesitated to ascribe to him (Fig. 15). As it is, I can only say that although the picture is agreeable and interesting and was no doubt designed by Matteo, he certainly did not do the group of the Eternal appearing in the midst of angels. The senile head and spidery hands are not his. And yet, it must not be assumed that whenever we find rather spidery extremities, uncertain contours, and even more uncertain modeling ascribed to Matteo, we are justified in assigning "This is by Guidoccio Cozzarelli." This pupil has a distinct personality.

I want first to reproduce a *Madonna* of the Master's studio (Fig. 14) and then a *Flight into Egypt* (Fig. 16) by the follower, both typical. The Madonna's oval is pure, its contours luminous enough to be Matteo's best, but the other heads and hands are jagged in outline. The predella is feeble enough, almost palsied with its strutting Joseph, its boneless Madonna, its shrinking Child, its stuffing, two dimensional quadruped. Yet it has a certain harmony, an innocence, a Carpaccesque delight in the pretty landscape details, which seldom fail Cozzarelli when he is not the scape-goat for every poor product of Matteo's studio.



FIG. 13. BY MATTEO DI GIOVANNI



FIG. 14. FROM MATTEO'S STUDIO



FIG. 15. "NATIVITY," DESIGNED BY MATTEO

A HARE HUNTING SCENE BY JOHN WYCK

BY WALTER SHAW SPARROW

ONE OF THE EARLIEST ENGLISH SPORTING PAINTERS, THOUGH BORN IN HOLLAND, WYCK WAS A POPULAR PAINTER OF BATTLES AS WELL AS COUNTRY SCENES DURING THE LATE SEVENTEENTH CENTURY

IT is said from time to time that John Wyck was the earliest of England's sporting artists, though this honor evidently belongs to Francis Barlow, who was born in Lincolnshire about 1626 and who died in London around the age of seventy-seven. John Wyck's father was a minor Dutch painter of note named Thomas Wijck, who became known in England as Old Wyck, and John himself was born either at Haarlem towards 1640 or at Utrecht in 1645. So we must keep him and his father among the many other foreign artists who invaded England and attracted far too much patronage away from the English painters.

They were in London by the year 1666, because Thomas Wyck painted the city before the Great Fire. John studied under his father, but was influenced also by the work of some other Dutch painters, notably by Wynants and Wouwerman, particularly in his smaller pictures, which his patrons liked better than his large canvases. He painted in Jersey and in Scotland; he followed William III to Ireland and was present at the Battle of the Boyne, on July 1, 1689. Of this contest John Wyck painted several pictures, and William III encouraged his work. In



Courtesy of the Casson Galleries, Boston 55" x 46"

TYPICAL COUNTRY SCENE BY JAN OR JOHN, THE SON OF "OLD" WYCK



Courtesy of Spink & Son, Ltd., London 51" x 61"

"STAG HUNT" BY WOOTTON, FROM THE CHARLTON PARK COLLECTION

Wyck's *Siege of Namur*, which belongs to the Dublin Gallery, William III, sword in hand and mounted on a brown horse, is followed by his staff, while in the background, around the fortress, a battle is being fought. There is a good mezzotint of this Siege, engraved by John Faber in 1743 from one of John Wyck's pictures which had passed somehow from the collection of William III to the Bishop of Kildare. Another of Wyck's battle subjects was the *Siege of Naarden;* and he aided Kneller to paint a military picture that became famous, with the Duke of Schomberg, mounted, the principal figure.

Being versatile and fully competent, John Wyck passed with ease from battles and sieges to landscapes and processions, and country scenes united to field sports, winning a popularity that lasted long after his death, which occurred at Mortlake in 1702. He was attracted in his art towards horsewomen, unlike many of the sporting painters. In one picture, which J. Smith engraved in mezzotint (1713), a sportswoman with her lover comes down a flight of stone steps at a country house to her horses and hounds, and attendants; she is a Diana Vernon of the

(*Continued on page 78*)

OLD AND MODERN WEBS FROM SWEDEN

BY MARY LOIS KISSELL

WEAVING, AS ONE OF THE OLDEST AND MOST PERSISTENT ARTS OF SWEDEN, HAS PRESERVED ITS DISTINCTLY RACIAL CHARACTERISTICS TO THE PRESENT DAY

THIS winter's third International Exhibition of Industrial Art, which is being sent to various museums under the auspices of the American Federation of Arts, once more draws attention to Swedish textiles and to cottons both hand and machine woven. These cotton bed-tickings, upholsteries and curtainings point to wholesome practical home service. Yet upon them is bestowed all the deep-rooted innate æsthetic qualities which so persistently continue throughout Sweden's century-old industry, expressed in a chaste simplicity, distinguished line and refined color.

The elemental one-beam, warp-weighted loom utilized by Greek weavers in Homer's day for making storied tapestries is the same that supplied Europe's far North of that period with twill technique. On its loosely hanging unstretched warp threads, held taut by stone weights, the Swedish weavers managed the difficult process of patterning plaid design, with an odd twill totally unlike any in modern times. A huge elliptical mantle-cloak, a relic of 1000 B.C. now in the Museum of National Antiquities at Stockholm, is the unique textile document which lifts the veil from the ancient industry. Its carefully wrought structure and well spun brown and yellow yarns of wool and hair from some game animal, presumably the deer, has been described by Emeline von Walterstorff of the Nordiska Museet.

Earliest storied weavings of the North that survive are from the ninth century; and from the twelfth are large hangings that reveal the popular custom of commemorating great exploits and valorous deeds in painting, sculpture and weaving. Two splendid hangings give illuminating glimpses into pagan life of the North; and chronicle in vivid colorful way the century's dominant interest —the conflict between heathenism and Christianity. On the first, fantastic pagan beasts attack the forces of Christian horsemen, as churchbells violently ring and flocks of frightened birds wildly circle its towers. The second, of slightly earlier date, records in rustic manner a missionary's pilgrimage through Sweden and the throngs of fantastic animal life he encountered. The technique of these webs was long mistaken for embroidery, as the weft loops about the warp threads much as embroidery stitches into canvas or cloth. But in reality it is weaving in *snärjväv* technique, as discovered by Sweden's astute textile historian, Vivi Sylwan of Göteborg's Industrial Museum.



FIG. 1. "UNICORN IN THE WOODS," BY MARTA MAAS-FJETTERSTROM



FIG. 2. "FLOWER-GARDEN" TAPESTRY COMBINING VIBRANT COLORS

While event-recording decoration long remained in favor, it gradually gave way to a growing interest in pattern. The tale lost its descriptive identity, as individual motifs were selected to symbolize it and arranged in pattern. Some techniques lend themselves to this design style more readily than others. The early weaver perceived narrative possibilities in double weave, with its two sets of independently working warp and weft threads. For one set in dark color can picture the surface, as



FIG. 3. COVERLET FROM BOHUSLAN, WOVEN IN 1810



FIG. 4. STYLIZED BOHUSLAN DESIGN OF BIRDS AND ROSETTES

the second in light hue builds the back; and when the pattern calls an exchange, shifts the light to the surface while the dark threads are withdrawn to the back.

Of two quaint coverlets in this style from Bohuslän (Figs. 3 and 4), the first woven in 1810, is enriched with fabulous four-footed beasts, birds, and figures of women bearing tall lighted lamps, a design that seemingly reverts to the parable of the wise and foolish virgins.

The second coverlet is less stimulating in design, yet harmonious in a decorative scheme of birds, lily-cross squares and rosettes, edged about by a panel-border.

In contrast to these quiet-toned webs is Sweden's most spirited and brilliant textile—*flamskvävnad*, or tapestry. The vibrant quality is secured with bits of bright color—emerald, ruby, blue, and gold. A first group that might be styled "flower-garden" tapestries (Figs. 2 and 5), are generally covered with every imaginable blossom and blooms in liveliest colors that may number a dozen. In Scania, south Sweden, is a second group including formal and naturalistic pattern. Its weave is not native, but was introduced in the middle of the sixteenth century from Flanders. King Gustaf Vasa brought over a number of weavers to teach women of the nobility this high-warp tapestry done with small bobbins, one for each color; later it extended to the peasant folk.



FIG. 5. CUSHION WOVEN IN THE FLEMISH TAPESTRY TECHNIQUE

It is natural that a craft continuing through three thousand years should provide the cottage and castle of today. The *Unicorn in the Woods* (Fig. 1) is a culminating example of the modern decorative picture web. Its weaver, Märta Måås-Fjetterström, enjoys unusual popularity; she works at Bŏstad, south Sweden, directing a group of peasant women who carry out her designs.



Courtesy of P. Jackson Higgs

"SMILING GIRL," PAINTED BY JAN VAN RAVESTEYN

Jan Van Ravesteyn (c. 1572-1657), who was one of the leading representatives of the seventeenth century Dutch school of portrait painting, became a member of the painters' Guild of St. Luke at The Hague in 1598



Courtesy of Carlbian of Paris

A DIRECTOIRE LIT DE REPOS MAKES THE SWAN MOTIF A STRUCTURAL AS WELL AS ORNAMENTAL FEATURE

THE MODERN APPLICATION OF DIRECTOIRE

BY RITA WELLMAN

THERE is a certain tie between the English Regency and Directoire and Early Empire in France. They all have their freak pieces, their exaggerated types which show that, in each period, something was in the air to stir up the fancy of *ébénistes* who had been going on smugly reproducing old favorites without bothering their heads about furbishing up their designs. They all have a distinctly aggressive originality. True Regency, of course, is too highly superior either to the Directoire or the Early Empire to be classed with them; it is in its rococo stage that it produced the attractive aberrations which make it allowable to speak of it as having relationship with the other two styles. You have only to call up visions of the most striking types made in Victoria's time to realize that these transitional although, paradoxically enough, independent styles were related, for there is a flavor of all these in some of the handsomest Victorian pieces.



Courtesy of Christie, Manson & Woods

CYLINDER FRONT MAHOGANY SECRETAIRE; FORMERLY D'ABERNON COLLECTION

All sorts of reasons are behind a change in styles. Sometimes it is the discovery of a new wood; here it is an unexpected piece of stuff which has found its way into the hold of a ship; now it is the influence of a foreign monarch (like the Dutch William and Mary); there it is ecclesiastical triumphs or defeats; a wave of prosperity, or a financial panic. The Directoire grew out of the Reign of Terror and began beating the Roman drum and waving the Roman torch long before Napoleon saw



Courtesy of Carlbian

CONVERTIBLE CHAIR-STEP-LADDER

is, in spite of all, a conservative age and although dictators are allowed at large they cannot wear togas without being locked up. Someone has said that there is always a strong, if subtle, influence behind changes in decorative styles, and that this influence is the feminine one and not on the strictly respectable side. Jeanne Poisson, who became La Marquise de Pompadour, and Madame du Barry have a long line of fair and clever sisters who in their determination to prove that their



Courtesy of Carlbian

THE CHAIR ABOVE (LEFT) OPENS TO FORM A LADDER



Courtesy of Carlbian

TYPICAL DIRECTOIRE CROISILLONS

himself as the greatest of the Cæsars and strutted about among the trappings which a certain master in Italy would love to surround himself with today, but for the fact that this

status was better than respectable surrounded themselves with beautiful things and fought their way into power over the craftsmen of their day in order to goad them to



Courtesy of Barton, Price & Willson

CLASSIC MOTIFS OF THE GRISAILLE WALLPAPER PROVIDE THE PROPER SETTING FOR THIS BLENDING OF EARLY NINETEENTH CENTURY FRENCH STYLES IN THE APARTMENT OF MRS. JOHN LAWRENCE JOHNSTON IN NEW YORK



Courtesy of McMillen

THE FRUITWOOD CABINET IS TYPICALLY DIRECTOIRE IN ITS SIMPLICITY; THE CLASSIC FEELING, DOMINANT THROUGHOUT THIS GROUP, WAS A HERITAGE FROM THE LOUIS XVI PERIOD, ALTHOUGH NOT IMITATIVE IN ITS INTERPRETATION



Courtesy of Jones and Erwin

AN EARLY NINETEENTH CENTURY LYRE-SHAPED UPRIGHT PIANO HAS BEEN TRANSFORMED INTO A CABINET OR BOOKCASE BY THE REMOVAL OF STRINGS AND KEYBOARD; THE TWO YOKE CHAIRS HAVE ORMOLU SPHINXES

produce something new. The Directoire, having no monarch, has no Pompadour to give a name to any of its art phases, but several houses on the Boulevard Haussmann, after the King and Marie Antoinette and Madame du Barry had been discarded, were decorated in the new manner for the Pompadours who ruled over the courts of wealthy bankers and merchants of the time.

Carlhian of Paris has installed in their New York shop a paneled room from one of these houses, the panels painted a deep yellow and decorated with a design which shows the breaking away from the Louis XVI style, and the particular attractiveness of the independent expression in design. The bellicose symbols of triumphant Rome (proclaiming a triumphant France) ousted the Watteau and Boucher sweetly pastoral ornaments which had pleased the Louis who felt himself to be *bien-aimé*. The dainty bowknots and cupid's quivers, the Hymen's torch, the thyrsus, the shepherds' hats and scythes, and the toy drums and flutes and pipes which had found their way to wall panels and fabrics and furniture, were rudely discarded (in many cases literally destroyed) and sterner ornaments took their place. Caryatids and griffons were used and, when he had come back from Egypt, Napoleon's sphinx, which came with him to crouch in the most unexpected places, under tables, beneath cornices and wherever the triumphal bays, Phrygian hats and other symbols of Liberty and Equality would give it elbow room. In soberer designs for the Directoire the honeysuckle form was used, the rosette and the very pleasing and tasteful bead pattern. The swan, for some reason not explained by the aspect of the times, was often used. The swans on the

couch illustrated on page 35 are used in an unusual way. The straight lines of the Louis XVI construction were generally kept, however, and in most Directoire pieces the form is very good, particularly in chair backs and chair legs which were delicate without being weak in appearance, and ended modestly in inconspicuous feet.

The two chairs on page 40 have typical characteristics of the period, the one on the left keeping more or less to Louis XVI lines and yet being true to the Directoire type in its backward curving legs, slight rolling back, and in the rosette ornament at the end of the arms. The chair on the right is more Directoire in form with its flared back and arms and the front legs having a wider spread than the back ones, with which the seat back forms one continuous line. The settee on the same page has the Napoleonic sphinxes as front supports for the arms, and the two feet beneath them, rather clumsily one feels, in the shape of animal's paws, while the others are of the tapering Louis XVI type. The back has an interesting open-work design using the shell and honeysuckle. This piece is signed by Georges Jacob.

The chair on page 36 is a very good example of the finer type with its *croisillons* on the back and its small sculptured rosettes over the front feet. It is, still following Louis XVI, of painted wood. *Multum in Parvo* furniture has always been made, and the Directoire indulged itself in it in several cases. The chair at the left on page 36 is not silly and useless through having too many uses, like so much of this kind of furniture, but is a thoroughly sensible object; it is a step-ladder to walk up in order to get your book and then it is a chair for you to sit on while you read. It is made in mahogany and has a leather seat, and leather treads when it is a step-ladder. The chair in the interior below, on the left, is similar to the one on the left on page 40 already described and typical of the style. The large arm chair is later and already settling itself down to Empire heaviness. Wall paper panels in this room also have Directoire design of classic motifs in grisaille.



Courtesy of Diane Tate and Marian Hall

MAHOGANY, THE FAVORITE WOOD OF THE DIRECTOIRE PERIOD, IS USED IN THIS COMMODE WITH EXQUISITELY DESIGNED ORMOLU MOUNTS; THE FINELY PROPORTIONED CHAIRS DERIVE MUCH FROM THE LOUIS XVI STYLE



Courtesy of B. Altman

DIRECTOIRE CHAIR BASED ON LOUIS XVI LINES



Courtesy of Regent House

TYPICALLY DIRECTOIRE IN SPREADING BACK AND LEGS

Classicism is very strong in the group on page 37; and so much so that the Directoire which expressed the classic in the decoration, but not in the shapes, of furniture, is left behind, and the Consulate or Early Empire has been reached. The Roman curved back chair, the lyre table and the curule stool are all distinctly Early Empire. The fruitwood cabinet keeps the Directoire lines and ornamentation, although this is in ormolu which was rarely used in the time of the Directorate, and was the most popular form of decoration in the Empire.

An amusing piece is the early nineteenth century bookcase on page 38 which has Directoire affinities. It was originally an upright piano. The two yoke chairs with the small demi-sphinxes, if they can be called that, have qualities of the two periods. Conservative and excellently designed pieces in the Directoire style are in the group on page 39; the commode has ormolu ornamentation but sparingly used; the mahogany is beautifully grained, and the whole is splendidly proportioned.

The use of Directoire in modern interiors is based on the soundest of principles. In a period, like our own, which is insisting on simple surfaces and a minimum of ornamentation but not without a forceful, stimulating character of design, it is natural that this furniture of a century ago should find appreciation. It was produced in a time when graciousness and grandeur were considerably out of favor, just as they are today, and answers most satisfactorily the search for a style that is piquant rather than merely charming.



Courtesy of John Wanamaker

IMPORTANT MAHOGANY CANAPE SIGNED BY GEORGES JACOB (1739-1814), A MEMBER OF THE FAMOUS FAMILY OF EBENISTES WHO DESIGNED THE COUCH ON WHICH MADAME RECAMIER RECLINES IN DAVID'S PICTURE



Courtesy of the Newhouse Galleries 50" x 40"

THIS VERY FLATTERING PORTRAIT OF JAMES II PAINTED BY SIR PETER LELY (1618-80) HAS RECENTLY PASSED INTO AN IMPORTANT PRIVATE COLLECTION IN ST. LOUIS. DR. VALENTINER POINTS OUT THAT THE COSTUME IS THE SAME AS IN LELY'S PORTRAIT OF JAMES' COUSIN, PRINCE RUPERT, IN THE NATIONAL PORTRAIT GALLERY; LELY COULD NOT HAVE PAINTED JAMES AS KING, BECAUSE HE DIED FIVE YEARS BEFORE THAT MONARCH'S ACCESSION

Decoration

FRENCH AND ENGLISH ROOMS IN A NEW YORK SETTING

SOMEWHERE between Le Mans and Mamers, in the department of Sarthe, was the Château de Courcelles, built in those truculent days when Marie de' Medici's son was on the throne of France and the astute and aquiline Richelieu was its virtual ruler. A charming château it was, graciously balanced as to design, with a long low central mass and the flanking wings which provide a portion of the walls for the courtyard, that hollow square so reminiscent of days when land owners found it practical to fortify themselves against straggling bands of marauding soldiers. From one of the wings of the château the painted room in Mrs. Seton Porter's apartment at 666 Park Avenue was taken (pages 44, 45), a rich example of Louis Treize *chinoiserie*. It is in polychrome, on wood panels. In the medallions are perfectly executed little portraits, the colors clear and sparkling, as though they were painted on glass. It is brilliantly significant of the polite excitement of the times. Just as fashionable Americans are outbidding each other for contemporary French paintings; just as they are aware of the types of expensive furniture which are being produced in that and this Parisian atelier, so the art patrons of France and England and Holland and all those countries big and small which traded with the East Indies had, at least, a superficial, dining-out knowledge of the wonders of the Orient. Exotic animals, people and porcelains; these were the inspiration for everything; for conversation, needlework, wallpapers and costume fêtes. Much of this knowledge was silly, superficial, half digested, exactly as similar knowledge is futile, foolish and amusingly misapplied today. Mrs. Porter's room is one of the more lustrous results of the influence which the activities of the French East India Company had on the modish householders of the seventeenth century. It was brought to her attention by Mr. Edward Montgomery, Architect-Decorator of Paris, who has purchased the entire château, exteriors and interiors. Through Mr. Montgomery's offices the two rooms forming the gallery on the entrance façade have been installed in the home of Mr. and Mrs. Dewees Dilworth at Roslyn, Long Island.



All photographs by Mattie Edwards Hewitt

CHINESE WALLPAPER IN THE HALLS OF MRS. SETON PORTER'S APARTMENT

The parquet floor in this seventeenth century medallion room is of a later date. It is from the Château de la Muette. The fireplaces in both the painted rooms in Mrs. Porter's apartment, her bedroom and the medallion room which is part of the suite, have the original *briques* of the period, which are becoming more and more difficult to find. They are from Feucherolles. Their installation demanded considerable thought and individual construction, because of the age of

the bricks and because of certain difficulties with the flues. In the medallion room it was necessary to build the breast of the chimney forward, to support the weight of the heavy stone mantel. Special construction was also necessary for the carrying of the terrifically weighty oak beams of the

complaisance of the rooms themselves, which remain happily undisturbed by the insolence of the Chrysler Tower or the uplifted, metal banded mass of the Empire State Building on the site of the old gilt and velvet Waldorf. Withdrawn with skill and discretion from the clamor of New York,



Courtesy of White Allom & Company

THE SEVENTEENTH CENTURY DRAWING ROOM, FROM SPETTISBURY MANOR, IS ONE OF THE FINEST EVER BROUGHT TO THIS COUNTRY

sumptuously painted ceiling. The problem was ultimately solved by the use of enormous hangers, which support the beams from the top. These practical worries are the more interesting because there is no hint of them in the jewelled

they remain safe and satisfactory expressions of what was equally new and exhilarating in seventeenth century France.

The furniture in these painted rooms is Louis Quatorze and Régence *bois doré*, covered principally with old leather



Courtesy of Mr. Edward Montgomery

AN UNUSUALLY EARLY EXAMPLE OF THE CHINESE MOTIF IN FRENCH DECORATION, A LOUIS TREIZE ROOM FROM THE CHATEAU DE COURCELLES

of a golden tone. Certain details are of particular interest: The small table attributed to the reign of the Sun King, with the lion's paws and the vigorous scrolls came from the collection of a connoisseur of French furniture. The Régence invalid chair, covered in needlework of the period, is rare.

Mrs. Porter's drawing room is considered one of the finest seventeenth century pine rooms (page 43) ever brought to this country. It is from Spettisbury Manor, in the West of



Courtesy of Mr. Edward Montgomery

THE "MEDALLION ROOM" HAS HEAVY OAK BEAMS AND A STONE MANTEL; THE FIREPLACE HAS BRICKS OF THE PERIOD

England. The room is fifty feet long, and required no alteration to fit it into the present location. It is an example of that dignified period in English domestic architecture which is eloquent of the cautious study which Inigo Jones, Roger Platt, Messrs. Webb and Wren had made of Italian architecture. The central panel of the mantel bears the mask with which we are familiar through the work of Inigo Jones and the architectural furniture of William Kent. This drawing



Photographs on this page courtesy of Stair and Andrew

THE DINING ROOM AND THE MANTEL IN THE LIBRARY OF MRS. SETON PORTER'S APARTMENT CAME FROM THE SAME LONDON HOUSE

room was imported by White Allom; the dining room by Stair and Andrew. The latter is from a house at number 25 Grosvenor Street, London. This is in pine of a rather dark and rich color. There are touches of gilt in the cornice and the moldings. The picture over the mantel is part of the old room. The canvas over the fine Sheraton side table is by Van den Bank and portrays the children of the Duke and Duchess of Somerset.



Among the old papers which Mrs. Seton Porter has incorporated in her triplex apartment on Park Avenue, the Chinese panels in the halls (p. 42) are among the most valuable. It is considered one of the most representative eighteenth century sets ever brought to America. The panels have been expertly repaired and mounted so that they can be removed when required. The architraves of the doors are done in a Chinese trellis motif, painted in colors derived from the paper.

The library is also an old English room, with a mantel which came from the house on Grosvenor Street. It was also imported by Stair and Andrew. All through the apartment the character of the rooms is substantiated by the furniture. Nowhere is there a banal insistence on periods, but an easy and accustomed arrangement of those things which belong together.—Augusta Owen Patterson.



FRONT OF THE DESK SHOWING ELABORATE GILT-BRONZE ORNAMENT AND MARQUETRY DRAWERS ABOVE AND BELOW

A ROYAL DESK BY OEBEN AND RIESENER

BY NADINE GAUCHAT

THE *bureau du roi*, shown above, a masterpiece of French marquetry, is the work of Oeben and Riesener, and is now at the Louvre in Paris. The picture of the front of the desk shows very plainly the splendid gilt-bronze ornament, which was modeled by Duplessis, cast by Vinant, and chiseled and gilt by Hervieux. The six little drawers are masterpieces of elegance and daintiness. The minuteness and delicacy of the inlay, with its diamond shape and wood of light color, are most pleasing to the eye. In the drawer below, elaborate bouquets of flowers are featured with great skill in stained wood of different colors: citron, *jaune roux*, *œil de perdrix*, etc., assembled by the cabinetmaker with all the brilliancy of a painter.

The side of the desk shows the chiseled bronze in all its beauty, with an oval plaque of Sèvres porcelain with three figures. On both sides of the plaque are featured fruit and blades of wheat, while above are two banners with trophies. The back, with its inlaid panel, is just as elaborate as the front, showing its beautiful clock on both sides.

It was in the year 1760 that Jean François Oeben was ordered to make this desk for Louis XV, and he studied his plan for a long time before settling the final design. He was then Cabinetmaker to the Court. The most beautiful pieces of furniture of the period of Louis XV were executed in his workshop at the Gobelins factory and later at the Arsenal. He was admitted as a Master of the Parisian Corporation of Cabinet Workers on January 28th, 1764. In 1767, at the time of his death, the construction of the desk for the king was well advanced. Then Jean Henri Riesener, who had worked in the workshop of Oeben, succeeded the latter at the Arsenal. Riesener finished the piece and affixed his signature on its inlaid back panel, without any reservation whatsoever and without troubling to place there the name of Oeben, to whom belonged the honor of having conceived this masterpiece. Incidentally, in 1769, Riesener married Marguerite van der Cruys, Oebens' widow.

Riesener profited so much by the years he spent as an apprentice with Oeben that he became the most famous cabinetmaker of the reign of Louis XVI, and produced many pieces of furniture which are justly celebrated. He was admitted a Master of his Corporation on the 20th of April, 1768. The Louvre contains a very beautiful mahogany writing desk executed by Riesener at the end of the Louis Quinze period, but already revealing the new and elegant forms

which were to dominate during the last quarter of the eighteenth century.

A friend, seeing the pictures on my desk while writing this article, remarked, "What over-ornate furniture they used in your Louis Quinze period!" Yes, the king's desk might well give an impression of over-ornateness to those not familiar with the period. But here one must realize that a piece of furniture designed for the Crown would naturally be more sumptuous and a great deal more elaborate and ornate than one designed for a person of less exalted station.

In no period during the eighteenth century did one see more grace and charm in a piece of furniture than in the time of Louis XV; for example, its beautiful *bergères en gondole noyer*, its low-backed gilt bergères, its fauteuils caned in beechwood, etc. —the sort of furniture that one would see in any of the distinguished salons of the eighteenth century. The amount of carving on the furniture of the period varies, but it is always exquisite in line and expresses great refinement. It is perhaps for that reason that the period Louis Quinze derives some of its diverse names—*Rocaille*, Rococo, Period Boucher, or Period Pompadour. With all its various names, it admirably expresses the French spirit of the epoch. The style is animated, sensitive, engaging, gallant, slightly naughty at times, but is always distinguished by a disarming grace.

It is influenced from different sources. From Italy it borrows from the Baroque. The vogue of the *chinoiseries* and its *turqueries* were derived from the presence in Paris in 1721 of the Turkish Embassy, and from the extensive operations of the French East India Company. The latter, like similar trading companies in England and Holland, brought to western markets the textiles, porcelains, etc., which were imitated by the European artists.



AN OVAL SEVRES PLAQUE IS SET IN THE SIDE, MOUNTED IN ORMOLU



THIS DESK, ORDERED FOR LOUIS XV IN 1760 FROM JEAN FRANCOIS OEBEN, IS NOW IN THE LOUVRE

One of the most seductive inventions of the Louis XV style was the painting of the walls, sometimes in the most delicate colors, *vert d'eau*, lilac, pearl gray, rose, *jonquille*, etc., sometimes in the warmest of tones, for instance, in *rouge et filet noir*, and green and gold. As the painting of the furniture was in the same tone as the room, it resulted in a decorative harmony.

Notes of the Month

RUSSO-PHOBIA reared its ugly head once again in connection with the exhibition of Russian icons which has now arrived at the Metropolitan (Jan. 13-Feb. 23) after a showing in Boston. This is the same group which spent last winter in London and will continue to travel through the United States for the remainder of this season and most of the next. The critics who condemn it are divided into two camps: those deprecating the sacrilege of removing holy objects from the churches, and the opponents of intercourse with an unrecognized and therefore outlaw government. Nobody bothers much about either dissenting faction.

The icons include examples of the development of the great schools flourishing at Moscow and Novgorod, some of them taken from monasteries, which are of a magnitude unsuspected in other lands and others lent from the Tretyakov Gallery of Russian art in Moscow and from local galleries throughout the Soviet Union. The panel representing Saints Vasili Blazhenny and Artemius of Verkoly, the work of the Moscow school during the sixteenth or seventeenth century, is at home in the Tretyakov Gallery. In the background may be seen miniature views of Moscow and Verkoly. The exhibition is being held under the auspices of the American Russian Institute, the new and more convenient label of the former Society for Cultural Relations with the Union of Socialist Soviet Republics.



Courtesy of the American Russian Institute

"SS. VASILI BLAZHENNY AND ARTEMIUS OF VERKOLY"; MOSCOW SCHOOL

EARLY next year Worcester will celebrate the formal opening of the John Woodman Higgins Armory designed by Joseph D. Leland of Boston to house the Higgins collection of armor and the most up-to-date products of pressed steel manufacturers. Appropriately, the building is constructed entirely of glass and steel. The interior, however, is adapted to the particular displays: thus the suits of mail and horse-trappings of the late Middle Ages are set up in Gothic halls, which are, nevertheless, entirely free of any effort to copy the old detail. The simplicity resulting is relieved of too stark an atmosphere by the presence of two rose windows and a great Gobelins tapestry designed by Le Brun for Louis XIV. Another hanging attached to the French Court, though for a much shorter period, is the armorial weaving presented to Marie Antoinette and Louis XVI on the occasion of their marriage. The design includes the coats-of-arms of the Hapsburg and Bourbon families as well as insignia of the Order of the Golden Fleece.

In other parts of the Armory are housed the collection relating to metal craft from the Bronze and Iron Ages through the Renaissance and the displays of modern steel concerns from all parts of the world. The last word is the automobile chassis of ninety per cent pressed steel, appropriately designed, highly efficient.

MORE and more pieces from the Figdor sale are making their reappearance as parts of American Museum collections. In December we reported the acquisition of two chests by the City Art Museum of St. Louis; now still another Figdor chest has been added to the mediæval section of the Pennsylvania Museum, given in memory of William E. Helme. It is of the light, portable type, low with arched front, and gaily decorated with the familiar arms of the Medici in red, white and green—the seven balls and the scroll bearing the word *Semper* entwined with a diamond ring, the form of Medici arms employed in Cosimo's time. Dr. Bode dated a chest of similar type about 1440.

THE Boston Museum announces a still more important acquisition from the great Viennese collection. This is a *Madonna of Humility* by Giovanni di Paolo, one of the last great artists of Siena, an outstanding painter of the *cinquecento* school with which Mr. Berenson's series in these pages is now occupied. In the background, behind the head of the Virgin, there appears a landscape scene almost identical with one in the Accademia at Siena, reproduced last June (on page 27 of *International Studio*) by Dr. Lavagnino as an example of the development of Sienese landscape painting along the lines of Ambrogio Lorenzetti.

Mr. Philip Hendy, Curator of Paintings at the Boston Museum, points out in their Bulletin that Giovanni "has turned away from the traditional Sienese rendering in which she is seated upon her throne among the angels to 'The Virgin of Humility' where she sits upon the earth, a mystical idea which had originated in the north with the German painters of the Rhineland." She is portrayed in the Boston Museum panel seated on a cushion upon the earth which is clad in all its varied clothing—flowers and trees, fertile plain and barren mountain, and its ornament of mediæval cities



Courtesy of the Toledo Museum of Art

AN EARLY WORK OF THE SCULPTOR MAILLOL, SHOWN IN THE INTERNATIONAL EXHIBIT OF CONTEMPORARY TAPESTRIES

walled and towered. And there is a great river flowing into the sea. From Cologne this version of the Madonna and Child had, Mr. Hendy continues, "traveled to Verona and Venice and from Venice it was brought into Tuscany by Gentile da Fabriano who was living at Siena 1424-25 and painted a great picture, *The Virgin and Child with Four Saints* which hung at a public street corner where the notaries transacted their business. It is the influence of Gentile, too, which has twirled the mantle of Giovanni's Virgin into these sinuous folds and has made the ground to shoot forth such a variety of carefully studied plants."

THE privilege of seeing so complete an exhibition of the work of one artist as was shown last month at the Art Institute of Chicago does not often occur. The works of Toulouse-Lautrec, on exhibition in the East wing galleries made the astonishing total of two hundred and sixty-four, divided between paintings, drawings, prints, and posters. This gifted Frenchman, whose satirical brush and pencil revealed the underworld life of the Paris of 1885-1900, as vividly as did the pen of Balzac fifty years earlier, was born in Albi, France, in 1864. His father was Count Alphonse de Toulouse-Lautrec-Monfa, a man of dashing sporting instincts, and it was the hope of the father that the son should grow up with the same love for horses and the race track. Unfortunately, at the age of thirteen, young Henri broke a leg and in the following year suffered a like fracture with the other leg. This resulted in a suspended growth of both limbs and made him a dwarf. When his father washed his hands of a son who could not fulfill his ambitions the young man sought solace in the only places where he was welcome—the cabarets and night clubs of Paris. Here his keen sense of observation and his talent for drawing launched him in a career that has won for him a niche beside Daumier, Cruikshank and other great caricaturists of all time. Toulouse-Lautrec, however, was more than a caricaturist, because he depended so little on exaggeration. With the keen precision of a surgeon with a scalpel, he probed into the depths of character and with a few strokes of his brush or pencil revealed the dissipated man-about-town, the flashy sport, the race track habitue, the cabaret dancer, or the night-club hostess with sophisticated face. The exhibition was assembled from many sources, two panels, each nine feet square, coming from Paris especially for this showing and others from the principal museums and private collections of the United States.

Toulouse-Lautrec is now to be seen in New York at the Museum of Modern Art, where there is a comprehensive showing of his work, together with that of the too-disembodied Odilon Redon.

SECOND only to the pleasure of creating tapestries is the joy of assembling them for exhibition. Annually for the past three years The Toledo Museum of Art has shown a group of world-famous wall hangings—Gothic, Renaissance, eighteenth century; and this year the tapestries of today came from all over the world to make up the exhibition held in December and January.

Examples were included from France, England, Norway, Sweden, Finland, Czecho-Slovakia, Mexico and Persia. Native work was likewise well represented, starting with the American Indian and the first immigrant tapestry weaving for background. Among the rarest loans is the tapestry shown here, designed by Aristide Maillol in his younger days. As M. Dayot recalled in his reminiscences of the sculptor (published last month in *International Studio*), Queen Marie of Roumania, one of Maillol's earliest admirers, supplied the high-grade linen which he dyed himself. Another French loan of particular interest was a pair of tapestries designed and executed by the composer, Germaine Tailleferre, one of *"les Six,"* the famous musical coterie that surrounded Eric Satie.

ON a recent trip to the New York Public Library the *Portrait of George Washington* which was originally painted for the Marquess of Lansdowne caused Mrs. Mary Debevoise Cole to speculate on the design of the table leg in the picture. The result of the subsequent research which she undertook is as follows:

"Being interested in old American furniture I speculated as to whether this table ever existed, or, for some reason or other, Gilbert Stuart wanted to introduce this particular design. What could be the meaning of this bundle of sticks or rods tied together with transverse bands forming three saltier crosses surmounted by an eagle? Certainly it could not be the ancient Roman fasces that the lictors bore as the badge of authority and which originally represented the power over life and limb.

"An adaptation of that is on our dime at the present day, and it was from this design also that the Italians have taken their word *Fascisti;* it would seem more like the French fasces of a Greek origin, meaning 'strength in unity,' the Æsop fable of the father with the nine sons who refused to pull together.



SPEAKER'S MACE

In this picture of Washington he is evidently making a speech, his hand is upon his notes and is undoubtedly addressing Congress. Today there is carried into the House every morning by the Sergeant-at-Arms a mace, the Speaker's badge of authority. The origin of the mace is none other than the time honored military one, used by the King's bodyguard, derived from a simple club or stick, with which a contumacious person was knocked down. The mace of today, reproduced here, is made of metal and has eight saltier crosses surmounted by a ball and overtopped by an eagle, and was made in the year 1842.

In Washington's day I learn from one of the Senators that the mace was made of wood and was described as a bundle of reeds, tied together with three saltier crosses and surmounted by an eagle. To my delight it suited the description exactly of the design used by Stuart for the table leg and it is the opinion of the Curator at Mount Vernon that my surmise was correct that this table never existed, but that Stuart introduced the mace, the speaker's badge of authority as a table leg, rather than having the Sergeant-at-Arms standing by, to execute the commands of the Speaker. In the year 1814 when the City of Washington was burned by the British this wooden mace was destroyed." The Public Library's Stuart *Washington* is so well known that only the figure of the President and the curiosity-inspiring table leg are reproduced in our detail.

TWO little frescoes by Paul Gauguin were discovered in 1925 beneath the wallpaper of the Marie Henry Inn at Pouldu where the painter lived in 1889 after his return from Martinique. Both frescoes are smaller than one had been led to believe by the exaggerated rumors which have circulated since their discovery. As they are now to be seen for the first time in America at the Fifty-sixth Street Galleries, it is possible to say that their merit is chiefly one of association.

Jan Ravey, an American art student, made the discovery while touring through Brittany. Missing a bus, he wandered into the Marie Henry Inn to sip something cool and avoid the heat while awaiting the next vehicle. As he sat there reflecting, his wandering eye noticed a flare of rich color behind a flap of loose wallpaper. Intrigued, he loosened the paper more and more, at last disclosing a "fresco of perfection and color approaching the ancient Oriental." Portraying a rustic conception of Jeanne d' Arc, the painting bore the signature of Gauguin. Inquiry disclosed that still another though smaller fresco, of a goose, was under the paper, having



Courtesy of the New York Public Library

DETAIL OF STUART'S PORTRAIT PAINTED FOR LORD LANSDOWNE

thus been hidden there for well over a quarter of a century.

Ravey and a small group of his friends, all poor American artists, pooled their resources and bought the sections of wall containing the paintings. M. Chauffrey, a world famed expert in removing paintings from any surface, cut out the wall on which the frescoes were painted, reinforced the back with steel and a special cement, then framed the whole with wood.

SEVEN hundred and twenty former students of the American School of Fine Arts at Fontainebleau, France, comprising the Fontainebleau Alumni Association, exhibited their work in an exhibition sponsored by the American Committee for the school at the Architectural League late in January. Paintings, sculpture, architectural designs, mural decorations and prints were included.

The school, which is housed in the Belle Cheminée wing of the palace, was an overture of friendship on the part of the French Government toward the United States. It was founded in 1923 as an outgrowth of the Art Training Center for American soldiers. Walter Damrosch, head of the musicians' center during the War, is President of the combined Fine Arts and Music Schools and a committee of prominent Americans acts as an executive board. They are as follows: Whitney Warren, Chairman of the Department of Architecture, Ernest Peixotto, Chairman of the Department of Painting and Sculpture, Welles Bosworth, Arthur Covey, Harvey W. Corbett, William A. Delano, Howard Greenley, Ernest Ipsen, J. Munroe Hewlett, John Mead Howells, Edward McCartan, Herman A. MacNeil, Gari Melchers, Benjamin Wistar Morris, Kenneth M. Murchison, William H. Hart and Ronald H. Pearce.

While the school is for American students only the administration in France and the faculty is entirely French. Jacques Carlu, internationally known architect, winner of the Grand Prix de Rome, and Professor of Architecture at the Massachusetts Institute of Technology, serves as director. A special feature of the school is a class in true fresco, one of the few of its kind in the world.

THE Paris ateliers of the New York School of Fine and Applied Art also held an exhibition in New York late in January. It was composed of the best recent designs for interiors, decorative illustration and costumes by students working in the atelier on the Place des Vosges and lately shown in Paris. Mr. William Odom returned to America to arrange the showing at the American Art Association Anderson Galleries under the exalted patronage of seven members of the old French nobility; the Viscountess Harcourt; Mrs. Edith Wharton, Mrs. Seymour L. Cromwell and other distinguished Americans; and four titled Italians including the only male member of a committee of thirty-five—Marchese Piero Misciatelli.

THE Boston Museum announces the acquisition of a French cartel clock, c. 1760, with *chinoiserie* probably by Caffieri, which fetched $1,700 at the Spreckels sale in December.—The Metropolitan Museum has added to its Classical collections a bronze cast made directly from the original of the *Thundering Zeus* found last year on the sea bottom near Cape Artemision. This superb fifth century figure, in the National Museum at Athens, was illustrated on page 71 of the November, 1930, *International Studio*.—The fifth one-man exhibit of a living artist held by the Detroit Institute in the new building was recently accorded to John Carroll, the California artist who is identified with the Woodstock colony.—Through a misunderstanding, credit for the reproduction of Leon Carroll's *Monster* on p. 68 of our January issue was not given to the *Societé Anonyme* where it was first shown.—H. A. B.



VIEW OF LA CONDAMINE, MONTE CARLO, EXECUTED IN DRY-POINT AND ENGRAVING, AND SHOWN LATE IN JANUARY IN THE FIRST AMERICAN EXHIBITION OF THE WORK OF ALAN McNAB AT THE PHILADELPHIA PRINT CLUB

Notes from Abroad

PARIS. One of the most interesting exhibitions seen for a long time is the collection of lace, now on view at the Galliéra Museum, which will continue there until the tenth of March. As a rule the Galliéra Museum is devoted to exhibitions of modern developments in decoration and the applied arts. M. Henri Clouzot, the curator, describes himself as "*conservateur* of the one French museum that does not conserve anything." But in the present exhibition there is a large room devoted to wonderful specimens of old lace from the celebrated Lescure collection which has not been visible to the public since 1908. Before the war Raymond Cox declared that this collection was unequalled by that in any public museum. Only a part of it is now on view, yet that part fills a room by itself. The pieces shown are largely neckcloths, lappets and caps of the seventeenth and eighteenth century and handkerchiefs of the early nineteenth century.



Courtesy of M. Lescure

EMPIRE "POINT D'ANGLETERRE," GALLIERA MUSEUM

These elaborate neckcloths were worn by men. Curiously enough, though lace-making was a feminine industry, even in the most anti-feminist periods, lace was at first worn almost exclusively by men. It has been plausibly suggested that the increased use of lace by women caused the transition from the rich, heavy lace of early Italian design, which looks like delicately carved ivory, to the filmy lace of eighteenth century France and more especially Flanders, so mistily fine it recalls the Flemish legend that the idea of lace-making first occurred to a young peasant girl as she watched a spider spinning his web.

Photographs can give little idea of the beauty of these lovely examples of decorative craftsmanship. Among the pieces shown some of the most interesting are specimens of that fine Flemish lace which was named *point d'Angleterre* in the seventeenth century by astute English and Flemish merchants who wished to evade the Parliamentary ban on the sale of foreign lace in England. Similar patriotic motives led Colbert to exclude Flemish and Italian lace from France and establish the royal factory at Alençon, which soon evolved a pattern and technique all its own, here represented by a neckcloth of the Louis XVI period.

Of great historical interest is a piece of Belgian *point d'Angleterre* made during the first Empire which shows how the designs of militant, pseudo-classicism invaded even the gentle art of lace making. Even in a photograph one can see the *finesse* of this Belgian work as compared with most Italian and French lace.



Courtesy of the Fine Art Society, London

RARE STATE OF SCHONGAUER'S "CRUCIFIXION"

LOVERS of tapestry have many chances of feasting their eyes in Paris. The popularity of tapestry is very great in the capital of the nation that produced the Beauvais and Gobelins factories; a fine tapestry is the one thing that never, or "hardly ever," falls below the estimated price when sold at the Galerie Georges Petit or the Hôtel Drouot. But sixteenth century Italian tapestry is a rarity even in Paris, where tapestry of all nations and periods is generally on view, and the two remarkable specimens of Italian weaving to be seen at M. André Seligmann's galleries deserve special attention. They were discovered this year in a Franciscan monastery in Italy and they illustrate scenes from the life of St. Francis. In one he sees a vision of the Virgin and Child, in the other he is receiving the stigmata. The monastery shown in the tapestry is believed to represent the one where the tapestry was found.

The art of the loom is the one great decorative art which did not owe its chief impetus in Europe to Italy. In weaving the Italians never rivaled the Flemings and the French but they achieved an indirect influence on the art when their great painters, Mantegna, Raphael, Titian, Veronese and Andrea del Sarto, among others, drew cartoons for tapestry design. There were also a few weavers in Italy. In the late fifteenth and early sixteenth century the principal work shops were in Venice, Ferrara, and Mantua. Mantegna designed for the Mantuan weavers and as the angels in the corner of these early sixteenth century tapestries of M. Seligmann's show a certain resemblance to Mantegna's angels, the weaving might be attributed to the Mantuan atelier, where his influence lingered for some years. The greens, reds and blues are as fresh as sixteenth century Limoges enamels; the dark threads, as usual, have not worn quite so well, but the repairs are slight.

IN 1932 the Musée de l'Orangerie is planning to hold a great exhibition of the works of Edouard Manet, father of Impressionism, who was born just a hundred years earlier in 1832. In April the Orangerie will show a collection of seventeenth and eighteenth century masterpieces selected from the French provincial museums.



Courtesy of André Seligmann

PAIR OF RECENTLY DISCOVERED ITALIAN TAPESTRIES, CIRCA 1500, REPRESENTING SCENES FROM THE LIFE OF SAINT FRANCIS





Courtesy of Brimo de Laroussilbe

VIRGIN FROM THE VAN STOLK COLLECTION

On the 15th of February the Bourdelle exhibition opens at the Musée de l'Orangerie. It includes all the works in his studio at the time of his death, a great number of his statues in bronze and stone from public and private collections in France and abroad, many of his plaster models, and a number of his paintings and sketches, which are not so generally known as his sculpture. This official exhibition is a deserved tribute to a great artist who was as well beloved as he was admired, as noble and generous in his character as he was in appearance. It was often remarked that he had the brow and profile of Æschylus. The power, originality and consistency of his art are firmly established by the assembly of his vigorous works in such large numbers. The combination of quality and quantity is invincible, the sure sign of successful genius. Among the statues to be shown is the last one he ever made—a figure of Æsculapius finished six days before his death on October 1st, 1929. On September 24th he superintended the casting of this work, and on September 26th he had his first heart attack. Until the last moment he was full of projects for his next statue.



Courtesy of Mme. Bourdelle. © *Legram-Vigneau*

"ÆSCULAPIUS," BOURDELLE'S LAST WORK

THE painting, *Child with a Plate*, by Eugene Carrière which is reproduced on page 56, has been presented by M. Devillez of Mons to the Louvre. M. Devillez, a Belgian sculptor and a friend of Carrière, has given in all forty-six pictures by the painter. They were shown at the Orangerie in December.—HELEN MCCLOY.

LONDON. Though the Persian Exhibition, which remains open at Burlington House throughout February, is still the chief art topic, it would be idle to pretend that it makes anything like the same appeal to the general public as did the Italian Exhibition. For this limitation of its appeal there is one very obvious explanation, namely that Persian art—wonderful though it may be in design and craftsmanship—has not that intense human appeal which characterizes the art of the Christian West, whether it comes from Holland, Flanders or Italy. One result of the exhibition has been to arouse considerable controversy among experts as to what Persian art really is "Persian." On the one hand we have enthusiasts who maintain that Persia has had an art tradition and development extending through the space of five thousand years. Other experts pooh-pooh this claim as preposterous, and assert that Persian art proper did not live for much more than a couple of centuries. The truth certainly lies between these two extremes. There can be no doubt that the first group claim far too much, for Persia only began its national existence with the accession of Cyrus in 559 B.C. On the other hand it is probable that the latter group of critics allow too little. But they are certainly able to make a strong case for regarding much that is regarded as early Persian art as merely an offshoot of something else, Assyrian, Babylonian, Scythian, Byzantine, etc. Indeed, it is far from impossible to argue that the Persians, like the Arabs, did not originate but adapt, and that what we call "Persian Art" is consequently an eclectic art. One of the things most clearly revealed by the Burlington House exhibition is that the art of the Persian miniatures is clearly a mingling of Islamic and Chinese traditions following on the Mongol invasion and conquest of Persia in the thirteenth century. Practically with the exception of the Rhages pottery, produced in the eleventh and twelfth centuries under the Seljuk rulers, the great period for all Persian art is the sixteenth century. It was at the beginning of this century—after six hundred years of foreign rule—that Persia once more was governed by a national dynasty, that of the Safavids. History has yet to present us with an example of great art produced continuously by a subject race, so that it is not surprising that the rise of Persian national independence and the best period of Persian art should coincide. From the sixteenth to the eighteenth century the Persian weaver produced textiles which are still the wonder of the world, and whatever may be said about other Persian achievements it is indisputable that in design, color and workmanship the carpets of Persia



"WINTER", BY FRANZ SEDLACEK, IN THE SEZESSION, VIENNA

hold a pre-eminent place among the masterpieces of textile art and have never been surpassed in either east or west.

IN addition to the interesting group of Rhages pottery shown at Messrs. Spink's galleries in King Street, St. James, there will be on view during February an exhibition of early Persian arts and crafts at the Fine Art Society, 148 New Bond Street. Both these smaller collections supplement in an interesting way the big exhibition at Burlington House.

FROM Lord and Lady Allendale has come the offer of the hospitality of their house at 144 Piccadilly for an exhibition of English sporting pictures which is to be held there during this month. Miss Dunn-Gardner has promised to lend her celebrated study of *Eclipse* by George Stubbs, England's greatest horse painter in the eighteenth or any other century. Lord Woolavington is lending some examples of England's earliest Turf painter, John Wootton, Mr. Arthur Gilbey will send a selection from his unique collection of fishing pictures, while others who are lending various kinds of sporting pictures include the Duke of Rutland, the Earls of Onslow, Jersey and Scarborough, Mr. Thursby Pelham and Mr. Alfred Ellis. The event promises much interest.



Les Archives Photographiques

MORISOT'S "THE CRADLE" ACQUIRED BY THE LOUVRE

FOR its winter exhibition, open throughout February at 17 Savile Row, the Burlington Fine Arts Club has not limited its selection to the work of any particular age or nation. It has simply got together some fine things of all periods and of many different kinds, which illustrate the wealth of art treasures still remaining in English private collections and the wide art interests of the members of this famous club. Among the paintings one of the most delightful surprises is David's *Portrait of a Girl* lent by Sir Philip Sassoon. A pair of very interesting panel portraits of the Emperor Charles V and his wife Isabella of Portugal have now been attributed to Jan Vermeyen (1500-1559) by Dr. Glück who considers these two small portraits were painted shortly after 1526. These portraits, once thought to belong to the School of Clouet, were formerly in the collection of Lord Sackville at Knole, but now belong to Mr. E. Peter Jones, who has lent them to the Club exhibition. Though attributed in the catalogue to El Greco, the head of St. Paul, lent by Mr. Wilfred Greene, is probably not more than a school piece. A nice problem, as regards authorship, is afforded by the Earl of Crawford's small canvas *The Armenian Girl*. This has been variously attributed to Velasquez, Savoldo and the Spanish School generally, but in this catalogue it is tentatively attributed to the Venetian School with a query. In view of the coloring this might well come from the studio of Bassano at the time when Greco was working for him, a theory which would explain what to many has appeared to be a Spanish element in the work. Among the many other objects of high interest, not pictures, now at the Burlington Fine Arts Club are some historic pieces of furniture and some precious bronzes. Miss Dunn-Gardner lends an oak desk made for King Henry VIII, fitted with drawers and tills, covered internally with parchment decorated in color. The underside of the tray below the lid bears the royal arms of Henry VIII. This piece, which dates from about 1525, is illustrated and described in *The Dictionary of English Furniture*.

Lord Melchett lends two exquisite examples of Greek art from his collection of sculptures, a bronze *Statuette of Apollo* (12¼ inches high), East Thracian work dating from about 460 B.C. according to Mrs. Eugenie Strong, and an Alexandrian *Youthful Male Head* in Parian marble. The latter, six inches high, has traces of red color on the lips and eyes.—FRANK RUTTER.

A LETTER has been received from Mr. Guy Paget, who lives near Rugby, England, and who is writing a book on the English sporting painter, Ferneley. Mr. Paget would appreciate it if readers of *International Studio* who own pictures by this artist would send him photographs along with any information they may have relating to their pictures.



Les Archives Photographiques

CARRIERE'S "CHILD WITH PLATE" GIVEN TO THE LOUVRE

BERLIN. The Flechtheim Gallery has been showing the work of three women, Marie Laurencin, Martel Schwichtenberg and Renée Sintenis. By the latter is a large statue of Daphne which takes her away from her chief interest, animal subjects, although there are a number of these in the exhibition. The *Daphne* shows, of course, the moment of metamorphosis when the nymph is transformed into a laurel tree.

The Gallery Van Diemen has been showing some fine old masters, an *Annunciation* by Rubens, a portrait of a man by Hals, and two large landscapes by Jan Hackaert. Two paintings by Rubens were also seen, paintings which were lent to the Flemish exhibitions of Vienna and Antwerp. One is a painting of a woman and child the other a portrait of the Marchesa Spinola Doria in black, painted in Genoa in 1606.

At the Gallery Haberstock a number of important paintings have been shown including a portrait of three princesses of the House of Orange by Nicholas Maes from his late period. A painting of a young man from the circle of Leonardo, and a *Virgin* by Cranach the Elder were noteworthy.—DORA LANDAU.

Auction Sales

LONDON. Though things have been very quiet, Sotheby's succeeded in making at least one new art record before Christmas —a little record it is true, but one not without interest and significance. This was made when Messrs. P. & D. Colnaghi paid £640 for *A Midsummer's Afternoon with a Methodist Preacher*, by P. J. de Loutherbourg, R.A. This is the highest price yet paid at auction for a picture by this painter who, though born at Strassburg in 1740, came to England about 1771, settled here and is now regarded as a painter of the British School. He was engaged by Garrick to assist him with the scenery of Drury Lane Theatre, and it is only of recent years that his high merit as a landscape and genre painter has been recognized. The picture sold at Sotheby's is a particularly fine example of his work, and was highly praised in *International Studio* (Notes from Abroad) when it was exhibited at the Burlington Fine Arts Club about two years ago.

In a sale of old silver an extremely fine nautilus shell cup and cover by Jacob Frick, Constans, c. 1590, was bought by Mr. Permain for £650. Among the ceramics offered at Sotheby's a notable price was £1,450 obtained for a very fine Damascus ware bottle of the sixteenth century.

At Christie's the chief event before Christmas was the sale of the Earl of Egmont's family portraits when Hoppner's *Miss Jane Wilson* realized £945, and Reynolds's powerful group of the second Earl and Countess standing in the grounds of Kanturk Castle was secured by Messrs. Leggatt Bros. for £2,940. On the same day Mr. Emile Wertheimer (well known in the film industry) secured Hogarth's delightful portrait of *Anne Wolstenholme* for £2,257. 10s. and Zoffany's spirited small full length of the Drury Lane comedian *Baddeley as Moses in The School for Scandal*, at £609, both very moderate prices and the latter a particularly good bargain.—F. R.

NEW YORK. The Louis XVI fall front *secrétaire* with Chinese lacquer panels, which is reproduced on this page, is part of the extensive collection of furniture and *objets d'art* belonging to the Import Antique Corporation which, at the time of writing, is scheduled to be sold at the auction galleries of Wallace H. Day from January 29 to 31 inclusive. The more than five hundred objects shown come from the collections and palaces of the czars. The *secrètaire* comes from the Anitchkov Palace of Marie Feodorovna, consort of Paul I, for whom also the Royal Blue Sèvres vase in the collection was made for presentation at the order of Marie Antoinette.

On the following page is a handsome gaming table of mahogany inlaid with satinwood of the period of Louis XVI. Like many of the card tables of the time it could be retired to console form against the wall, where the amusing marquetry pattern simulating a tasseled curtain could be relied on to add a decorative note sufficient to justify its use as ornament alone.



Courtesy of the Import Antique Corporation *W. 32 in. x H. 60 in.*

FALL FRONT SECRETAIRE FROM THE ANITCHKOV PALACE OF MARIE FEODOROVNA

The collection, as seen in advance of the sale at the galleries of the Import Antique Corporation at 485 Madison Avenue, includes a great variety of French furniture among which are some interesting examples of Directoire and Empire as well as the later Louis. There is a porcelain dinner service used at the Winter Palace and made in Berlin for the coronation of Nicholas I; also some engraved glass goblets made for Elizabeth Petrovna; gilded silver cups made for Peter the Great; and color prints by Debucourt and Demarteau among a large selection of French and English engravings.

Of special interest is a group of saddle blankets, of which one is reproduced on page 12 of this issue; these were presented by the Ameer of Bokhara to Nicholas II and are exceptionally fine examples of embroidery from the Uzbek and Tadjik tribes of Turkestan.—H. C.

PARIS. The second half of the Edouard Rahir library will be sold next May. The first section of this famous library, it will

be recalled, was sold by Me. Lair Dubreuil at the Hôtel Drouot on May 7th, 8th and 9th, 1930, when a total of 11,170,950 francs was obtained for the 250 books sold, the largest total of a single sale held in France for some years now.

The remainder of the collection, to be put up at auction next May by the same auctioneer at the Hôtel Drouot, consists of about 450 volumes of the fifteenth and sixteenth centuries, all printed, bound and illustrated with woodcuts and engravings. Nearly all these books are in binding of the period. Most important among them is a copy of the celebrated *Hypnerotomachia Poliphili* of Francis Colonna, printed in 1499 by the great Venetian publisher, Aldus Manutius, the friend of Pico della Mirandola, and the inventor of Italic print. He is said to have copied it from Petrarch's handwriting, inclined like all cursive writing.



Courtesy of Me. Lair Dubreuil and The Imprimerie Labure

"LEGEND OF ST. URSULA," PELLETIER COLLECTION, BROUGHT 31,000 FRANCS

The *Hymnerotomachia*, printed when Aldus was fifty-two, is one of his most famous productions, universally admired in his day as it is now. The Aldine anchor and dolphin do not occur in this book, as the publisher did not adopt that device until 1502. The illustrations are typical of the sober engraving of the period in both Italy and Germany. The human figures stand out in hard clear lines; there is a complete absence of elaboration and sentimentality.

Next in interest in this second part of the Rahir collection is an edition of *Æsop's Fables*, in its original fifteenth century binding. It once belonged to Thomas Maioli, a famous book lover of the period, who had the finest editions of Ferrara, Venice and Basle bound sumptuously in covers decorated with colored pastes and gold ornaments worked with a hot iron and inscribed "*Tho. Maioli et amicorum.*" It was the fashion then to offer the hospitality of one's library to one's friends. But Maioli frequently added the inscription: "*Ingratis servire nephas*" which, it has been suggested, is the wail of the book owner betrayed by borrowers.

Of equal interest to connoisseurs is the *Grandes Heures* of Antony Vérard, printed 1488. It is in quarto, Gothic letter, without paging, 20 lines to the full page, and contains 14 engravings, large borders in 4 compartments, smaller subjects and initials rubricated by hand. Vérard, who had his shop on the Pont Nôtre Dame, has been described as "the most illustrious of the old French book sellers." He was also a business man. For four *editions de luxe* he charged the Duc d'Angoulême 207 livres 10 sous, the equivalent of $1,000 today. Yet this one book of his will probably bring much more than that when it is sold this spring.

The sale of the Schutz collection which was scheduled for December 10th at the Hôtel Drouot was canceled at the last minute and will not take place. The first proofs of the catalogue and photographs for its illustration are in existence but will probably now be destroyed. The reason for this change is that Madame Bodard-Darboy, the charming daughter of the late M. Schutz, has decided to continue his business as antiquarian herself. The many fine examples of Gothic and Renaissance tapestry and wood-carving in this famous collection will therefore be sold privately.



Courtesy of the Import Antique Corporation H. 29½ in. x W. 39 in.

LOUIS XVI GAMING TABLE, MAHOGANY INLAID WITH SATINWOOD

The Presentation in the Temple from the collection of the late Edmond Pelletier, sold at the Hôtel Drouot last month, brought the highest price in the sale, 410,000 francs. It was thereafter immediately claimed by the Louvre, under the preemption laws which enable France to retain any work of art desired for the national collections. It was of course necessary to cover the price of the painting and this sum was raised to meet the emergency. The painting is one which has born an attribution to Hubert Van Eyck but is now considered the work of an unknown artist of the Tournai School working in the fifteenth century. A further report of this sale appears on page 80.—H. McC.

BERLIN. As announced before in this department, the collections of Baron von Goldschmidt-Rothschild of Berlin and of

Dr. Hans Wendland of Lugano will be sold this spring by Hermann Ball and Paul Graupe. The collections include valuable examples of eighteenth century French art, Louis XVI furniture, paintings by Pater and bronzes by Caffieri and Falconet.

Hollstein and Puppel will hold their important sale of the spring season in May.

The most interesting January sale in Berlin was the dispersal of the Max Böhm collection, described in this department in December, which went under the hammer at Rudolph Lepke's. It was sold at the end of the month, too late for including the prices here. It forms an especially important assemblage of nineteenth century German art including the work of Menzel, Trübner, Liebermann, Corinth, Slevogt, Leibl, Thoma, Knaus, Spitzweg, Böcklin, Uhde, etc. A group of paintings from this collection was shown at the Prussian Academy of Fine Arts some months ago.

Prints and drawings by Adolph von Menzel from the Ginsberg Collection of Berlin were sold by Paul Graupe in connection with C. G. Boerner of Leipzig on December 5. The highest price was given for an aquarelle, 4,400 marks. Two other drawings brought prices above two thousand marks, and four more over one thousand. The three volumes showing uniforms worn in the army of Frederick the Great, of which only thirty copies were printed and the lithographs colored by Menzel himself, brought 3,000 marks.

Paintings from the collection of the well known pianoforte-maker Carl Bechstein of Berlin were sold at Wertheim's on December 11. Bidding on many of the paintings did not reach the reserve placed upon them, but among the pictures sold the best price was given for a *Temptation of St. Anthony* by Hieronymus Bosch, 5,300 marks. The same subject by David Teniers the Younger brought 4,000 marks, and a landscape by Hobbema 3,600 marks.—D. L.



Courtesy of Me. Lair Dubreuil and The Imprimerie Labure

TOURNAI "PRESENTATION," BROUGHT 410,000 FRANCS; TO GO TO THE LOUVRE

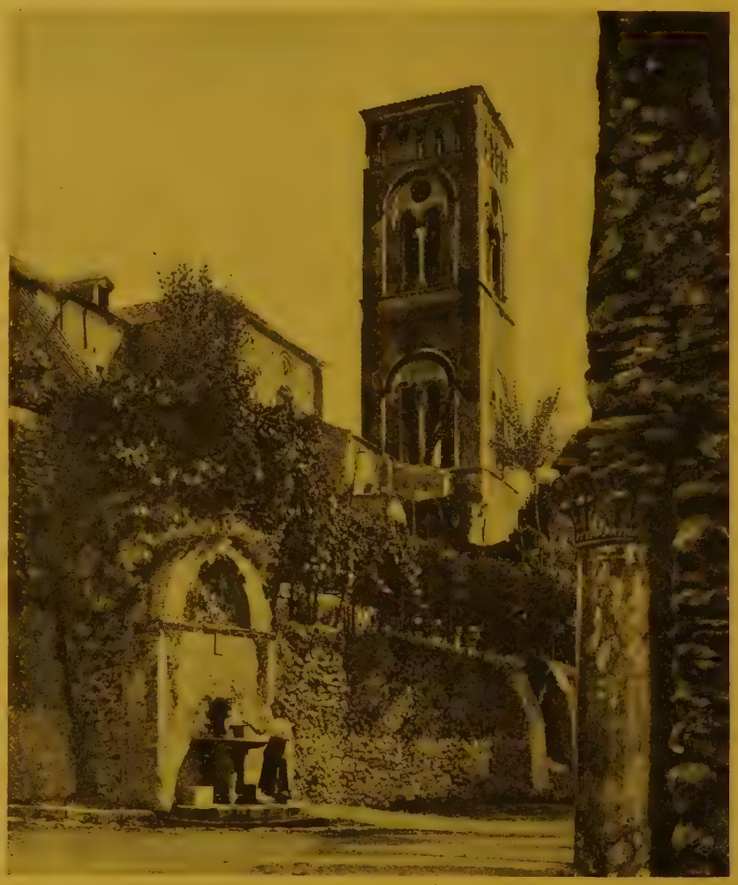
WORD has just been received as we go to press that the great art collections of the late Marczell von Nemes are to be sold in Munich instead of Berlin as was first suggested. This sale, which is to take place in June, will undoubtedly be the climax in the series of Nemes sales, for there were several of these during the life time of the famous Budapest connoisseur. The final sale will not represent the residue left from more important dispersals, for this collector was always adding to his possessions, and furthermore he always held in reserve his choicest objects. The Nemes sale of November 1928 (held by Ant. W. M. Mensing at Frederick Muller's in Amsterdam) was one of the major events of the season and brought a number of paintings of the Italian quattrocento and cinquecento, as well as a number of fine tapestries, on the market. At the time of the death of this collector last spring it was announced that he had left some of his possessions to the museum in Budapest, so that, as in the case of Dr. Albert Figdor (even though under different circumstances) a part of the collections will remain in his native city. Baron von Nemes' paintings by El Greco, one of his great personal admirations, are the best known of the pictures.

THE collection of American furniture, silver, etc., belonging to Mr. Francis P. Garvan, which was sold at the American Art Association-Anderson Galleries on January 8, 9, 10, brought a total of $242,852, the silver, including fifty items in the catalogue, bringing $68,695. Mr. Israel Sack paid the top price of the sale, $11,000, for the highboy attributed to Savery which was illustrated in this department (page 51) last month. Mr. Sack, who was one of the principal buyers of the sale, also secured the highboy in the Chippendale style by Jonathan Gostelowe or William Savery (No. 397), for which he paid $9,000. He also bought for $5,900 the bonnet-topped chest-on-chest which was in the family of John Quincy Adams at Quincy, Mass., until Mr. Sack himself secured it for Mr. Garvan.

The Traveler's Note Book

RAVELLO, AMALFI AND MONTECASSINO

SINCE the passing of carriages the Amalfi Drive is too often regarded as a scenic trip from Naples broken by lunch in Amalfi's famous Cappucini Convent at the top of a long flight of steps up which you may be carried for a few lire, and later by tea on the terrace of the well-named Hotel Victoria overlooking Capri and the Bay at Sorrento. It is hard to realize that for several hundred years Amalfi, eclipsing Naples, was as important a port as flourished in all Italy. Yet even during the twelfth century, when twice captured by the Pisans, it was one of the great towns of Southern Italy. Today only the Cathedral of Sant' Andrea is grand enough for such a past. It stands as a monument to the mixture of Mediterranean Romanesque styles that is better known in Sicily. The result, though hybrid, succeeds in blending the heritage of half a dozen races: there are the Norman interlacing arches, the Byzantine mosaics and bronze doors, Lombard corbel tables, classic capitals, a Campanian pulpit, and a Saracenic tower built in 1276. The view of the façade shown opposite will give some idea of the richness of the crowded little Cathedral square looking out over the azure waters of the Gulf of Salerno.



TRECENTO CAMPANILE BEHIND THE CATHEDRAL AT RAVELLO

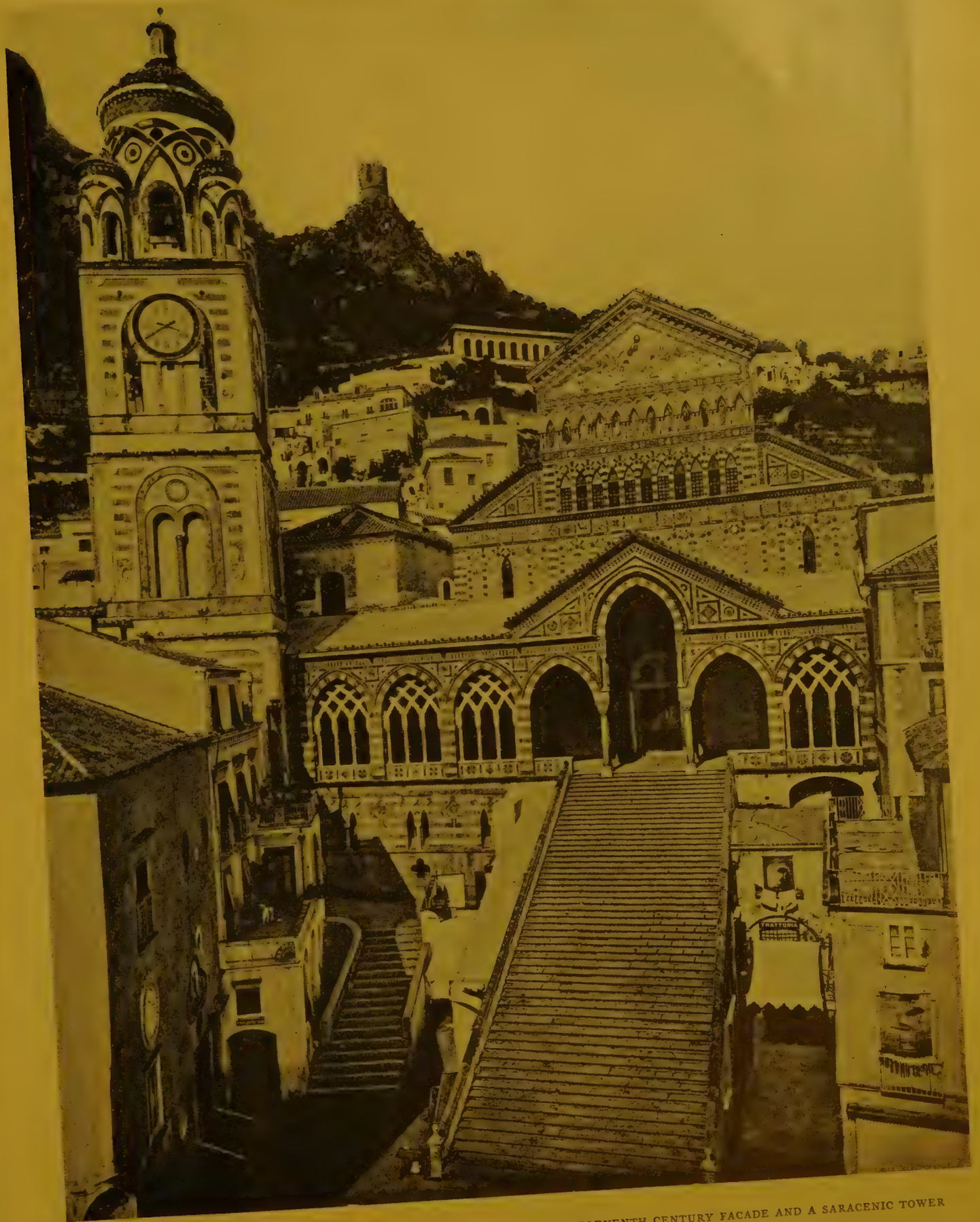
In the hills above Amalfi another settlement has gradually declined while preserving undisturbed its ancient aspect—in spite of the modernization of the *duomo*. The prevailing tone is "Norman" in the sense that the term is applied, very wrongly according to Professor Ricci, to architecture in the Kingdom of the Two Sicilies. Whether Norman or no, the still buildings bordering steep little roadways are reminders of an aspect of mediæval Italy that has nowhere remained so aloof, untouched by later ages. The greatest individual treasures of Ravello are the magnificent marble pulpit in many colored mosaics supported by six spiral columns borne on lions, which was executed in 1272 by Niccolo da Foggia, and the bronze doors of Barisano da Trani (1179). Bronze casting, in Italy at this time more prevalent in the south than elsewhere, found no greater exponent than Barisano, who also worked at Monreale and in his native Trani. The fifty-four compartments of the doors at Ravello, filled with religious scenes and inscriptions, are carried out in relief work differing from the inlaid doors with Byzantine features at Salerno, S. Paolo near Rome, and the door cast at Constantinople in 1066 for the great Benedictine Abbey of Montecassino.

This monastery, in spite of its eminence both geographical and spiritual, is seldom visited by travellers between Rome and Naples, unhappily ignorant of its existence and of the marvels





MONTECASSINO: MODERN MOSAIC OF "ST. BENEDICT DESTROYING THE IDOLS," AND THE CENTRAL COURT DESIGNED BY BRAMANTE



THE SLOPING SQUARE OF THE CATHEDRAL AT AMALFI LEADS UP TO AN ELEVENTH CENTURY FACADE AND A SARACENIC TOWER

of Caserta as well. At Montecassino they might wander through halls where the fitful flame of learning was kept alive through the Dark Ages; where the construction still embodies columns from the Temple of Apollo torn down with the help of St. Benedict and replaced by his own Abbey in 529. This act of Faith is symbolized in the granite mosaic shown opposite.—HARRY ADSIT BULL.



"LE TOUR EIFFEL," BY ROUSSEAU LE DOUANIER, SHOWN AT MARIE HARRIMAN'S IN JANUARY



"COUBRAN-LA-MARE" IN THE FIRST AMERICAN SHOWING OF BOMBOIS, THIS MONTH AT DEMOTTE'S

Exhibitions

YOU are no philistine if you laugh at the paintings of Henri Rousseau, "Le Douanier". Because the laughter is either of pure delight that anyone could see life in terms so innocent and simple; or of a more important inner joy in such completeness of design, such startling beauty of color. There are three large canvases in this one-man show of his at Marie Harriman's Gallery that must inspire the second laughter; three canvases in which naïveté, quaintness, incongruity—no matter to what extent they appear—are only tertiary considerations, overshadowed by the profound "goodness" of their painting. The *Centenary of Independence* is one; peasants in red Phrygian caps dancing about Maypoles on pure green grass under brilliant pennants and a sky of translucent blue. The clear vitality of the colors, the definition of the figures form a pattern almost audibly invigorating; a visual yodel, if ever there was one. The second one is *Rain*—a Rousseau tiger, (which means more tigerish than a tiger) charges through sumptuously formal underbrush lashed by slanting arrows of rain and lightning like ticker-tape. The flick of his tail is ominous, the red blown branches behind the green ones poisonously bright. The third masterpiece is *Woman in Brown in the Woods*—only she is in dark red and the woods are delicate interlacings of leafy boughs, exquisite in their restraint of tone. For a good time uncomplicated by considerations of "Art," look at *The Cart of M. Juniet*, with its suspicious driver in pajamas and dressing gown, and three incredible dogs; or *The Holy Family* in which Joseph, magnificent in red, puffs a long pipe while Mary suckles her Child in a rather careless way; or *Liberty Invites the Artists to send to the Independents:* hundreds of little painters clutching identical portfolios under their arms, blessed above by an athletic angel and guarded below by a lion with rouged lips; or *A Storm at Sea* in which a battleship never built in this world wallows in a mean sea. But then you turn again to the three first canvases, and to perfect decorative entities like *Flowers of Poetry*, or *Flamingos*, and to little sober pictures like *Bridge and Embankment*, or *Footbridge at Passy:* and you admit that Rousseau deserves more than indulgent amusement.—M. M.



Courtesy of the Downtown Gallery

PASCIN'S "SPANISH WOMAN," LENT BY MRS. JOHN D. ROCKEFELLER, JR.

WE have another "Innocent" in M. Bombois, French workman, whose pictures are now visible at Demotte's. M. Bombois paints very green fields and very glassy water, trees rich with meticulous foliage, and untainted summer skies. He paints them very cleverly and neatly, with a solid sense of composition and no uncertainty, except with the human figure, in line or color. But he is a bourgeois, factual and without Rousseau's extraordinary vision of people and things.—M. M.

THE memorial exhibition of the work of Jules Pascin, which occupied the Downtown Galleries the greater part of last month, has helped to clarify the impression which this enigmatic artist has left with us in the last half dozen or so years. There has never been shown at one time so much Pascin, or such good Pascin, as was there assembled, thanks to the Special Committee arranging the exhibition—Mr. and Mrs. Richard D. Brixey, Mr. A. Conger Goodyear, Mr. Henry McBride, Mr. Frank Crowninshield, Mr. and Mrs. Samuel A. Lewisohn, and Mrs. John D. Rockefeller, Jr. Private collections to the number of fifteen were drawn upon, these contributions numbering about half of the oils, water colors, pastels, etchings and drawings shown.

The oils occupied the larger gallery, by right of size and the supremacy of the medium, but it is in the water color and pastel drawings that the real brilliance of Pascin is most devastating. The oils repeat endlessly, but without monotony, the Pascin motif of a seated girl, a motif by which this artist may be as surely identified as those anonymous artists of the past who are designated by some particular predilection, as the Master of the Half Lengths or the Master of the Banderolles. Veiled by a nacreous surface in which mass and texture are fused, the oils have as deep a subjectivity as the drawings are definitely objective. In the latter, the most inconsequent member of the crowds of the Havana streets and cafés has his own vivid personality, but the inevitable adolescent of the oil paintings is surrounded by an air of mystery back of which, one suspects, there is nothing at all. Not that this is reason for discontent, but the difference lifts the drawings into a realm of their own, out of the "preliminary studies" class into which the sketches of most artists fall.—H. C.

THE Exhibition of Modern German Prints at the Art Center ranges from a meticulous, sober portrait of von Hindenburg, by Karl Hansel, to the optical meanderings of the pathological and incontinent Klee. The best work is in neither of these extremes of academicism and abstraction, but in more (*Continued on page 70*)

A Shelf of New Books

EARLY FRENCH ENGRAVING. BY FRANK WEITENKAMPF.

THE ORIGIN AND EARLY HISTORY OF ENGRAVING IN FRANCE. By Andre Blum. Revised and enlarged edition. Translated from the French by J. Byam Shaw. *New York, E. Weyhe. Frankfurt a/M: Joseph Baer & Co., 1930. Price $10.00.*

THE present book, originally published in French in 1927, covers French engraving in woodcut, metalcut and blockbook during the fifteenth century. It is a bit of scholarly research all the more noteworthy since the author in the past two decades has added over two dozen books to the very large and growing literature on prints.

The engraving of the time, with all its naive character, has a sincerity, an immediateness of expression that the following century, with all its technical advance in the art, did not fully preserve. The period, moreover, is of intense interest through its strongly evidenced transitional aspect passing from the spirit of the Middle Ages to that of the Renaissance.

Aiming to "define the present state of the researches effected by modern scholarship," M. Blum approaches his task refreshingly free from national prejudice, an attitude not shared by all authorities on the subject. "No polemics, only documents," he writes. "It is not scientific to decide without proof." And so he does not hesitate to throw out attributions made by his own countrymen, claiming this or that engraving for France. Indeed, he is quite apt to offer his conclusions as an open question. He finds, at the end, in this French work, a discernible style showing an influential national tradition.

As the Comte A. de Laborde says in his introduction, M. Blum "has contrived to popularize in clear, concise and ordered form a large number of ideas and facts which are the result of a rigorous scientific method."

The revision and enlargement announced on the title-page are not easily discernible but may be disclosed by a page-for-page comparison with the original, the plates in which are repeated. The translation is well done and well worth doing.



"Origin and Early History of Engraving in France"; E. Weybe

PL. XXXVIII. ANONYMOUS "ST. CHRISTOPHER" IN THE DOTTED MANNER ON METAL

ISLAMIC ART IN BRIEF. BY A. K. COOMARASWAMY.

A HANDBOOK OF MOHAMMEDAN DECORATIVE ART. By M. S. Dimand. 287 pages with 169 illustrations in black and white, and 4 plates in color. *New York, Metropolitan Museum of Art, 1930. Price $2.00 (paper), $2.50 (cloth).*

THIS useful handbook by Dr. Dimand, now Associate Curator of Decorative Art in the Metropolitan Museum (why are Chinese and Japanese art "Far Eastern," and Hindu and Mohammedan art "Decorative"?) may be compared to M. Gaston Migeon's rather larger *Manuel d'art musalman*, and Dr. Kühnel's rather smaller *Die islamische Kleinkunst;* as stated in the Preface, this is the first general history of Mohammedan art to appear in English. As such, and coming from a scholar thoroughly competent to the theme, it will be cordially welcomed; the essential facts are clearly exposed, and the illustrations, though drawn exclusively from the collections of the Metropolitan, are judiciously selected, and fully adequate to illustrate the main types; those in color are admirably reproduced by Max Jaffé of Vienna. However, in too many cases the illustrations and the text referring to them are widely separated; this is evidently the result of an endeavor to place not more than one illustration on a page, and rather seems to imply a sacrifice of utility to book making.

There is a short historical Introduction. The chapter on ornament embodies more original information than the casual reader will be likely to recognize; the careful definition of "arabesque" is welcome, as this term is *not* applicable to any and every type of Islamic decoration. Fifty-two pages are allotted to painting, and the subject is adequately covered; but it is very difficult to understand why Hindu paintings, which ought to find their place in a history of Hindu art, should be included here. In this connection it may be remarked that the large *Rāmāyana* pictures are generally assigned to the seventeenth, not the eighteenth century, and that it has been demonstrated by Ghose that most of the works formerly localized in Jammū originated more probably in the neighboring

Himalayan state of Basohli. In connection with Aka (more correctly *Āghā* or Āqā, the Turkish and Persian forms of a word meaning "Elder" or "Venerable") it should have been mentioned that this artist came to India and worked for Jahāngīr, probably before 1600; that he is best known by the signed examples in British Museum MS. Or. 18,579 in which, as also in the Boston miniature, he uses the honorific designation Murīd; and that he is the same as the father of 'Abu'l Hasan mentioned on p. 61. And as the latter was a *khānazād* of the Mughal court, he must have been born in India, and so can hardly be called a Persian, except by descent. It is difficult to see why the citations (pp. 58, 60) from Jahāngīr's *Memoirs* should have been made at second hand, and not directly from the easily accessible English version of Rogers and Beveridge.

On p. 46 too, "Ali Riza Abbasi" is called "the outstanding painter and calligrapher at the courts of Shah Abbas and (Shah) Sufi" (Safī). This is to confuse under one name the calligrapher 'Alī Rizā 'Abbāsī and the painter Rizā-i-'Abbāsī (see Sakisian, *La miniature persane*, p. 135). The name 'Alī is the calligrapher's only, and actually the Metropolitan Museum possesses one of the four known signed examples of his work (see Martinovitch, in J. A. O. S., 1924, p. 270, where however the same confusion occurs) and this fact might well have been mentioned in the section on calligraphy. Calligraphy is too briefly dealt with in little more than three pages; for this art is regarded by Mohammedans as more rather than less important than painting, and would probably be described by them as the most significant of all the arts. Behind calligraphy stands the entire religious sanction of Islam, whereas painting exists in virtue of a divergence between creed and practice.

Perhaps the best and most useful section of the book is that on ceramics, covering 61 pages; the typical features of the styles and techniques of the different periods are clearly indicated. There are also excellent sections on metal work, enamelled glass, and textiles. One is impressed by the wealth of material of the first importance in the Museum collections. The book has a Bibliography of 8 pages. Author and publishers are both to be congratulated.

GUIDE TO THE COLLECTION OF WELSH BYGONES. By Iorwerth C. Peate, M.A. *Cardiff: The National Museum of Wales and the Press Board of the University of Wales.*

ANYONE familiar with English history is aware of the importance of Welsh political genius, of Welsh folk-lore and the ancient poetic tradition of the Celts. Few, however, realize that, up to the mid-nineteenth century, the people of Wales had an indigenous culture and a domestic craft quite distinct from the English, reaching far back to pre-Roman days. Recently, the Museum of Wales has begun to exhibit objects illustrating this ancient manner of life, just as the Metropolitan and many other Museums in this country have been exhibiting interiors and domestic crafts from three centuries of American civilization.

But however barren of artistic distinction the collection itself is, the guide or descriptive commentary is rich in social and economic interest. Adequate references supply a useful bibliography for students of Celtic and Mediæval civilization. The general reader is beguiled by delightful accounts of the various crafts, the intimate ways of life, the social and religious customs. The story, for example, of the evolution of the modern chimney from the smoke hole in the primitive hut is a fascinating bit of archæology. The life in the typical home, the kitchen, the laundry; the facts about old-fashioned lighting, farming, dress, education, banking, down even to that enviable institution—the village mole catcher—all are related simply without show of erudition and with admirable directness.

Among all the records of antique crafts which the modern fashion for the slightly primitive has unfolded, from the American Indian to those of the Scandinavian Peninsula, this craft of Wales fits most perfectly our now somewhat disreputable epithet—*crude*. Certainly, there was nothing barbaric about the Celtic life of the tiny village among the misty hills of the west country; but clumsy, uninventive and unskilled it most definitely was. The clear, comprehensive photographs of the collection show only the shadow of an artistic originality in the utensils, the furniture and the textiles. It is seldom that one meets a book about crafts so untainted with sentimentality. In fact, there are many pretentious volumes which fall far short of this very unpretentious hand-book in precision and the vivid history of human life in times past.—Henry Ladd.

THE GOLDSMITH OF FLORENCE. By Katherine Gibson. *New York, The Macmillan Company, 1929. Price, $5.00.*

UNDER this rather misleading title (for the chapter on Cellini is one of the least important) Macmillan's have brought out a history of great craftsmen, written primarily for children but equally of interest to adults. In Part I, "the time of the knights," the author, Katherine Gibson of the Cleveland Museum of Art, admirably combines accuracy of fact with imagination. By personifying the anonymous weavers of the French and Flemish tapestries and the carvers of the English *miséricords* she makes live the great and humble artisans of the Middle Ages.

In Part II, which deals with five of the great ones of "the great days of the City of Florence," Miss Gibson quotes copiously from Vasari, to whom she refers as the "Old Historian." That the lively author of the *Lives* is more to be relied upon for entertainment than for scholarship, she admits, but hopes that by use of the well annotated Blashfield-Hopkins edition "a reasonable degree of accuracy has been attained without losing the intrinsic quality."

By wise selection Miss Gibson makes the most of her Vasari and in gratitude to the Italian Boswell one feels she might have explained who her "Old Historian" was. Certainly some inquiring child will want to know who it was that first told the story of Brunelleschi's egg, Donatello's brief career as a gentleman farmer or the mysterious formula for the Della Robbia glaze which Miss Gibson so succinctly describes as being like "thick, clotted cream." For the days of anonymity were well over when, in 1550, the *Lives* appeared, with their dedication to that excellent advertiser, Cosimo de' Medici. Miss Gibson, who so admirably explains why the names of mediæval workmen remain unknown, is less enlightening about the factors which made the Renaissance the age of outstanding personalities, but that one of these is that fourth-rate painter and first-rate critic, Giorgio Vasari, her book is another proof. Were *The Goldsmith of Florence* less of an achievement this weakness would be less reprehensible, but on the slim list of intelligent, well-illustrated juvenile books on art it rates high.

Part III consists of chapters upon a negligible contemporary metal worker and wood carver and a fascinating account of the versatile Paul Revere. There are over one hundred fine illustrations and a bibliography, but no index.—Virginia Nirdlinger.

HISTOIRE DES ARTS ANCIENS DE LA CHINE. Par Oswald Siren (Annales du Musée Guimet, Bibliothèque d'Art, nouvelle série: III). Vol. I—La période préhistorique, l'époque Tcheou, l'époque Tch'ou et Ts'in. Vol. II—L'époque Han et les Six Dynasties. Vol. III—La sculpture de l'époque Han à l'époque Ming. *Paris et Bruxelles, les Editions G. van Oest, 1930.*

THIS latest contribution to the rather scanty literature in the field of Chinese art criticism affords an excellent if somewhat brief survey of the sculpture and minor arts of the Far East from the earliest times up through the Ming period. Needless to say, such a survey of a long and complicated artistic development must appeal primarily to one unfamiliar with the subject, and in this connection it is to be hoped that a volume on painting will be added to the present volumes for the sake of completeness.

The first volume is concerned with the archæological finds of the prehistoric period, which include various groups of primitive pottery decorated for the most part with geometric designs. From this early period there emerges, about the twelfth century, the Yin Dynasty and it is at this time that the first classical motives make their appearance in Chinese art according to Dr. Sirén. In addition, that tendency towards geometrical stylization in the treatment of forms as well as abstract linear simplification which characterizes the entire production of early Chinese art, is here met with for the first time. In the concluding chapters on Chou and Tsin bronzes the author attempts to trace a chronological evolution on the basis of style which, he admits, is a dangerous procedure, especially because no Chou bronzes can actually be dated.

The art of the Han Dynasty forms the major subject of the second part of this work. It is considered in all of its various aspects—bronzes, lacquers, textiles, ceramics and jade—with an emphasis upon the superb mirrors which are in some ways the highest artistic achievement of the age. Of equal interest are those bronzes whose designs are inlaid with gold and silver; their importance both as examples of the complex external influences at work in the formation of Han style and as evidence for the type of contemporary painting would seem to warrant more space than has been allotted in either text or reproductions.

Dr. Sirén's chapters on sculpture comprising the final volume are perhaps the most interesting in the entire book. Certainly one feels that the material here is the result of personal observation rather than a compilation of the work of previous scholars, as is so apparently the case in the other sections. Many of the fine bas-reliefs and stelæ have been omitted, through lack of space, in the discussion of Han sculpture which forms a preliminary chapter to the archaic style of North Wei. In this period, approximately the fifth century, there develops what might be termed the first truly sculptural expression in Chinese art, to be attributed in part to the strong infiltration of Buddhism from India with its plastic interpretation of its religious ideas. In their archaic form the monumental sculptures of the grottoes of Yun-kang and Long-men nevertheless express the Chinese genius for decorative synthesis and rhythmical composition on a large scale. Despite the increasing interest in three-dimensional representation the innate tendency to create in terms of linear pattern predominates, as may be seen in numerous grave stelæ of the time.

Under the subsequent Souei Dynasty there is a noticeable break from the stylization of North Wei with an obvious attempt at representing form plastically in three dimensions. Figures become more cylindrical and tend to free themselves as much as possible from the flat background. One feels that the artist is conscious of the qualities of materials as such, in his treatment of details of drapery and jewels. The author's enthusiasm for this transitional style causes him to emphasize it at the expense of an adequate consideration of T'ang sculpture. The concluding chapters present a representative picture of the work of the Sung, Yuan and Ming epochs.

In its physical appearance the book is worthy of commendation. Some three hundred and fifty plates reproducing the most important monuments together with a well printed text make for pleasurable reading.—Perry B. Cott.



Courtesy of Durand-Ruel

"LE THE," A COLORED DRY-POINT BY MARY CASSATT

MARY CASSATT. Par Edith Valerio. Collection "Les Artistes nouveaux." *Les Editions G. Crès et Cie., Paris, 1930. Prix, 10 fr.*

THE first of the Crès series of monographs on modern artists to deal with an American is also the first to be written by a woman. Comparing the subject with the two women already so honored, Jané Poupelet and Suzanne Valadon, one realizes at once the wisdom of giving the American artist to one of her own sex. Miss Valerio, a former associate of the Metropolitan Museum and contributor to *International Studio*, is as touched by the maternal sentiments in the pictures she describes as Suzanne Valadon was apparently untouched by the misfortunes of her little boy, Maurice Utrillo. More than touched, she is enraptured by the sympathy with which bourgeois mothers and their infants are rendered in pastel. And certainly it is true that like Degas, her friend and guide, Mary Cassatt was extraordinarily adept in pressing the crayon into service for commonplace subjects. But unlike the most classic of the Impressionists, she is all too frequently lured into sentimentality. Miss Valerio does not think so, but one has only to compare her to Renoir in the treatment of identical subjects to observe the difference.

Nevertheless, Mary Cassatt went a long way for her generation in America. Largely because she became entirely French. More French even than Walter Gay. At the same time she did America the service of helping Mrs. Havemeyer to form the collection which fills a gap in the Metropolitan deplored by Miss Cassatt in a letter: *"J'espère, maintenant que M. Pierpont Morgan est directeur du Musée Metropolitan, que quelques vraiment beaux tableaux seront acquis. Ce n'est pas l'argent qui manque. . . ."*

For the rest, Miss Valerio gives the facts of her life, stressing the understanding of motherhood though herself unmarried, describing the early influence of Correggio and Rubens, and later that of the Japanese—a fortuitous inspiration as the etching shown here bears witness—and too often waxing lyric over some work not included among the thirty-two illustrations in the little Crès edition.

Certainly Mary Cassatt was a charming member of the minor Impressionist group. That she was not more is a fate shared with the rest of her sex in painting; that she displayed both talent and taste in subjects which are so frequently the game of saccharine brushes we may attribute in part to the Tory background of her early years. After all, the Cassatts and Biddles of Philadelphia have given us better artists than a great many other environments.—Harry Adsit Bull.

THE LOYALISTS OF MASSACHUSETTS. By E. Alfred Jones, M. A., F. S. A., *London. The St. Catherine Press, 1930. 341 pages, Ills. 63. Price, 5 guineas.*

EARLY AMERICAN PORTRAITURE. By Frederic Fairchild Sherman. *New York, 1930. Privately printed. Limited to 250 copies. 65 pages. Price, $20.00.*

BOOKS, like people, vary in the first impressions they make. Some bring forth an immediate response while others are slower in making their appeal. Often the latter type survives on the family book shelf when the former has found its way to a second-hand bookshop. The *Loyalists* is just such a book. Its dull green binding and mediocre type have as much allure as the average school book. Its 63 photogravure plates fail to fan the reader to immediate enthusiasm. The *Early American Portraiture*, on the other hand, fairly cries out to the prospective reader. It is attractively bound in blue and white. The topography, and quality of paper used, will warm the heart of the bibliophile. The illustrations are profuse and are uniquely and attractively arranged after the essay which they illustrate.

When the reader compares the content of the two books, he

BY APPOINTMENT TO HER MAJESTY THE QUEEN



"Mingling With The Grace Of Aristocracy."

"IN CHESTERFIELD HOUSE—ONE OF THE FEW, THE VERY FEW, TO HOLD NOBLESSE APART IN A LEVELLING METROPOLIS—LORD CHESTERFIELD HELD HIS ASSEMBLIES OF ALL THAT LONDON, OR INDEED ENGLAND, COULD FURNISH OF WHAT WAS POLITE AND CHARMING."

The Queen Anne arm chair illustrated in this painting was once hawked in the streets of Southampton by an ignorant rag and bone woman.

FRANK PARTRIDGE

Old English Furniture
Chinese Porcelain

LONDON
26 KING STREET, ST JAMES S. W. 1.

NEW YORK
NO. 6 WEST FIFTY-SIXTH STREET

© F. P 1928

will find the *Loyalists* steadily gaining his respect. Here is a collection alphabetically arranged of the memorials, wills, petitions, testimonies, etc., made by the loyalists of Massachusetts when they were exiled in England. These 501 records were taken from unpublished manuscripts in the Public Record Office in London and were, in some cases, paraphrased by Mr. Jones. He occasionally prefaces the petition with a short biographical note but never adds any comment of his own. In short, the loyalists are allowed to speak for themselves. In some cases, these records are only four or five lines long, merely registering a man's name, property, amount of loss and amount of claim and restitution. More often in the case of a prominent loyalist it is a matter of two or three pages; giving biographical data, the full sum and substance of his petition, and often including a reproduction of a portrait. These claims run from the humble petition of a loyalist milliner of Boston to the enormous grievances of a Colonial Baronet who lost his entire property by remaining faithful to his King.

Mr. Sherman's book is less inclusive. He has selected about twenty-four American artists. To the more important of these he devotes a brief essay. This will include a short biography, an artistic appreciation and criticism of the artist's work, and in some cases a fairly comprehensive list of his paintings. Mr. Sherman then inserts four or five excellent plates which illustrate the article they follow. Among these essays is, of course, one on John Singleton Copley, several of whose paintings are reproduced in the *Loyalists*. The book as a whole is brief and thoroughly readable.

The *Loyalists* on the other hand takes wading. Many of the records, although of undeniable value as a contemporary record, are very dry. But if the reader persevere he will find many that are extremely human and illuminating. Many of the petitioners were probably nothing but whiners who had wanted to be on the winning side and guessed wrong; but a large percentage were idealists who had chosen exile and poverty instead of entering into a rebellion which seemed to them dishonorable.

Early American Portraiture will be eagerly read, promptly enjoyed, and as promptly forgotten. The more ponderous *Loyalists* will be read slowly. But it will serve as a source of reference for generations. When a hundred equal books displace *Early American Portraiture* the *Loyalists* will rest snugly on its shelf.—L. R. Davis.

GENUINE AND COUNTERFEIT. By Max J. Friedlander. *Albert and Charles Boni, New York, 1930. Price $1.75.*

ONE of the most humiliating results of the war has been the sudden plague of "experts" which have swarmed the art markets of Europe and America. In the Germanic countries with the facile opportunities for acquiring Doctors' degrees during the "inflation period" and of the virtual isolation of the German scholars from the rest of Europe for a period of nearly ten years, the abuses of the dealer's experts have been perhaps more flagrant even than elsewhere, although the practice has been by no means limited. Scarcely an object is offered for sale without a portfolio of letters and certificates to accompany it. In the museums it is sometimes possible to verify the standing of these experts, but not always. The collector, particularly the collector starting out on his career, has usually more ready money than critical protection; he instinctively falls for the rubber stamp and measures his security by the fee which he has had to pay for an opinion in which the dealer has guilelessly forced him to believe implicitly.

Dr. Friedländer has succeeded to the most eminent post in Germany, the directorship of the National Museum in Berlin. The mantle of the great Wilhelm von Bode has fallen upon his shoulders and it is both consistent and gratifying that he should be the spokesman for the honest criticism which still exists in his country. In a small volume of essays entitled *Genuine and Counterfeit* he has hurled anathema at the false prophets, at the same time laying down principles of common sense which no collector or student of the arts can afford to ignore. This little book is a manual of art collecting. Eight essays cover the important phases of the subject—of forgeries, of the restoring of old pictures, of æsthetics, of the problems of quality and form. Each subject is handled with a freshness and individuality which show the measure of the man himself. Sober, just, and fully competent to speak, he does so not with the bitterness of a professional "de-bunker" but with the long experience that plain "horse sense" is as necessary in the art world as it is in any other business.

No connoisseur is infallible, Dr. Friedländer points out. His standing must be judged by his batting average. If a large majority of good hits are to his credit then his errors may be excused, provided the quality of his opinion is sincere and well considered. Furthermore, a man's ability to expertize an object as genuine and authentic is no criterion of his taste. The museums of the world are plastered with unimportant works of every age of which the historic associations are unassailable and fully documented. But no certificate will guarantee the æsthetic merit of a work of art and here the absurdity of the professional expert is revealed. Quality in art and personality are very closely allied and the connoisseur should be attracted to a work of art very much as he is attracted to another man and by the same judgments. Experience will bring the other absolutes in due time. There are, of course, persons of keen critical perception whose advice is often valuable to the uninitiated. This is common to all business and, just as it takes more than the mere signature of an unfamiliar name to honor a cheque, so should the collector try to know something of the "expert" whose opinion he accepts.

The opening essay, "Concerning the Opinion of Experts," is Dr. Friedländer's frankest and most valuable contribution. "The business of giving expert opinions can probably not be stamped out," he says, "but its fangs can be drawn through the enlightenment of the collectors. It should be hammered into them by every possible means not to overestimate authentication." Six rules for collectors he adds in closing; rules which the excellent translation has rendered even more simple than the original German and which should become the credo of everyone buying a work of art:—

"1. Trust your own eyes, study pictures carefully yourselves, strive to become connoisseurs. 2. Go to the dealers, look at what they have, do not wait for offers. Turn to well-informed dealers who cherish the honor of their business. 3. Do not overestimate the significance of the artist's name. There are some excellent pictures whose creators are unknown. 4. The opinions regarding artists rest upon more or less certain guesswork. The positive way in which many people testify is nothing but self deception of the expert, agreement, sometimes mere bluff. 5. Many pictures are badly preserved. Nothing is said about that in the authentications. The value of a painting is, to a great degree, dependent upon its condition. 6. Seek intercourse with connoisseurs. In direct exchange of ideas with them you will learn more than there is on the papers handed you by dealers or agents. In this way you can explode that mutually protective relation developed between dealers and scholars."—Francis Henry Taylor.



Vol. VII, "Rapport de l'Exposition des Arts décoratifs"

PL. XX. BOOK ILLUSTRATION BY VAN DONGEN



PIERO DI COS
(1462-1521)

THE GALLERY OF P.

ELEVEN EAST FIFTY

New Yo



Courtesy of the Art Center

"WALCHENSEE," BY CORINTH, IN THE GERMAN PRINT SHOW

EXHIBITIONS

(*Continued from page 63*)

direct and less conscious forms. Consciousness—civic, social, religious, sexual, political—has done perhaps more harm to contemporary German art than any other quality. They grind their axes with cruel insistence; war mightily against charm of any sort; seem terrified at the possible submersion of their egos in any universal expression. Fortunately they are a strong race, and their egos are seldom without power and vitality. Hofer, Beckman, Jansen, Jaeckel, Lehmbruck—these have contributed etchings and lithographs of distinction and originality. Then there is a woman, Kate Kollwitz, whose ardent socialism stalks through her tragic lithographs of the poor; a German Orozco, almost, in the fierceness of her expression. Kokoschka is there, in a few tortured heads and a strange design of two figures called *Bach Cantata*—as opposite to the mathematical purity of the composer as anything could be, yet somehow, somewhere, compelling; not for what it is but for what it might be. There is the decadent cleverness of Otto Dix; George Grosz, who, Circean, turns people into erotic pigs, abhorrently hideous; Renée Sintenis with her deft and spirited colts and deer; a very alive self-portrait by Max Slevogt, and some amazingly elaborate and technically masterful lithographs of flowers and leaves by Wilhelm Heise. There are, too, such favorites among the artistic intelligentsia as Kandinsky and Feininger; whose bacteriological or algebraic displays on paper seem to carry negation to an unusually high point; the vanishing point, perhaps.

There are undoubtedly isolated etchings and lithographs in this exhibition which deserved an attention they did not—through the bewilderment of the reviewer—receive. In any case, the idea of such a show is an excellent and constructive one; and what one may not like one must at least acknowledge as a nation's personal, and therefore interesting, expression.—M. M.

HOWEVER odious and unfair comparison may be, it is impossible to go from the Modern German Prints to Knoedler's collection of engravings without a dwindling estimation of the former art and a confirmed belief in the profound superiority of the older order—in craftsmanship, in invention, in integrity. These fifteenth and sixteenth century masters had, of course, the guidance of a strong tradition. Most of them were apprenticed in their youth either to an older engraver or



Courtesy of the Hooper Bookshop

"JOIE DE VIVRE," BY LIONEL EDWARDS, SHOWN RECENTLY

J.H.THORP &
Presen
TWO SMART UPHOLSTERY

Nowhere are the artistic effects to which
more beautifully expressed than in these st
examples of a luxurious line of new VELMO
designs vie with a wealth of rich tones in pr
such significance as to identify them w
of superlative quality fur

Thorp . . . Velmo Frieze No. 8579

A motif inspired by Venetian designers, on self-colored ground with a bright centre spot. A beautiful covering for your antiques and Renaissance styles in furniture . . . as well as for the modern, occasional piece. Besides this particular color, there is offered the same clever pattern in a selection of other tones . . . any of which will be found pleasing, and adaptable for good decoration.



CHASE

Velmo

Made by

SANFORD MILL

As an upholstery fa
for new furniture, o
re-upholstering ch
heirlooms, VELM
par excellence. Y
upholsterer or d
rator can show
samples of these
other figured and p
Chase fabrics in n
colors and in se
grades, made ex
sively for J. H. T
& Co., Inc., New Y

Branches: Chicago, Bo
Los Angeles, Philadel





Courtesy of the Knoedler Galleries

"FOUR WOMEN DANCING," AN ENGRAVING BY ZOAN ANDREA

to a gold or silversmith. Their art was confined by material laws, their subjects—religion or the faces of their patrons and overlords—given them. Their labor, then, was in the perfectioning of their craft; not, as is the hard task of living artists, in the finding of new methods and new matter.

Of all the engravers at Knoedler's, Martin Schongauer is perhaps the greatest, the most satisfying; for he can range from the transparent simplicity of a *St. Laurence* to the richness of *Death of the Virgin* and to the incredible minutiæ of *The Crozier*, in whose small crook he has drawn Virgin, Child and angels with exquisite grace and precision.

Israhel van Meckenem runs him a close second. His range may be less, but he has a decorative sense and pervasion of humor that make his engravings intensely alive. *Woman Beating her Husband* is a fine example. The husband appears to be enjoying it, and the two figures are drawn together by the lady's whip, a malicious spirit and the swirling scrolls van Meckenem uses in nearly all his prints to enrich the background.

Other important engravings are four Holbein *Dance of Death* vignettes —Bishop, Abbot, Alderman, Mariner —prints by the brothers Hans and Bartel Beham, the opulent apocalyptic designs of the great French engraver Jean Duvet, a simple Lucas Cranach head of Luther, a charming, dry little landscape by Hirschvogel, work by Mantegna and his school—a little cold and sculptural—and examples by Lucas van Leyden, Binck, Pencz, Aldegrever and Montagna.—M. M.

THE exhibition of Comparative Portraits, held at the Ehrich Galleries during January, sprang into being from an intelligent vision as commendable as it was unusual. For instead of presenting a hodge-podge of pictorial achievements there were here brought together no more than fifteen portraits by representative Old Masters of the Dutch, Flemish, German, Italian, Spanish, French, English, and American schools. The



Courtesy of the Museum of Fine Arts, Boston

DURER'S "VIRGIN ON THE CRESCENT," RECENTLY ACQUIRED

A U Q U A

•

Tapestries P
Antique



A Highly Noteworth

Mahogany Servi

The fretwork carving of Chinese
to the diaper or lozenge orname
cant of Irish provenance. The t
and of unusually beautiful woo
long, twenty-eight inches deep,

FOURTH FLOOR, M

JOHN WANAMA



Courtesy of the Ehrich Galleries

"LADY ELIZABETH PAULETT," BY VAN DYCK

limiting in number to two works from a single country enforced a high quality in the selection on the one hand, although on the other it did make the representation one of generalization. But through the collection, covering three centuries and eight countries, there ran an astonishing thread of similarity. It was not that the paintings were all in the realm of portraiture. Rather, it lay in the all-round ability of these Old Masters who painted textures as convincingly as they painted people, who caught the character of man as well as matter. In *Lady Elizabeth Paulett* by Sir Anthony Van Dyck, the very rustle of the richly glowing satin assails our senses, though it does not detract our attention a whit from the soft femininity of the lady herself. So, too, in Rubens' *Portrait of a Lady—Member of the Family of Monferrand of Bugey* which by the way is a magnificent piece of work—one from his earlier phase, not so familiar perhaps as his later period, but to me at least more richly satisfying. Here too was Rembrandt's *Man with a Gold Chain* and Stuart's *Mrs. John Bartlett*. A small collection, but one of solid gold in quality.—C. N.

THE Old Masters from the fifteenth to the eighteenth centuries were represented in another exhibition during January at the Galleries of John H. Hutaff. This, the collection of the late Honorable John Boyd Thacher of Albany, consisted of some sixty original drawings executed for the most part in red chalk which lent an air to the less noteworthy work with which the collection was riddled. Mingled with the rest, however, were such lovely bits as *Child's Head* by Esteban Murillo, Millet's *Walk Through the Woods*, Watteau's *Boy and Girl*. Rubens' *Portrait of His Brother* was a splendid example of the fine drawing underlying his more pretentious work. Here too was a *Pastoral* by Honoré Fragonard as well as Corot's *The Park Gate*. The *Children on Barrel* by C. G. Kuhnet Weissen was a fresh delight.—C. N.

THE Wildenstein Galleries, during January, gave over two large rooms to the exhibition by Hilla Rebay—devoting one room to her drawings and paintings, the other to her decorative paper-cuts. For the latter she is becoming widely known both here and abroad. It is true that Mme. Rebay carries this novel method of expression to an astonishing degree; it is true that singly they would add a piquant note to a room furnished in the modern manner. But seen *en masse* the ill-concealed fact is brought out, that they are inherently the result of a smartly clever trick—not art. Through the very inflexibility of the material, they are barred from attaining the range—or the depth if you please—of her drawings. For despite the apparently superficial quality of Hilla Rebay's always delicately sensitive line, there is in them the depth which is the revelation not of solemnity but of satire. Such are *Scandal* and *Jamaica*—two telling studies of negroes that overthrow the boundaries

ISABELLA BA

Old
Furniture



Carl Klein

A half moon console table of th
Painted wood, with n

New York
16 East 53rd Street

INTERIOR DEC

E. J. VAN WISSE



EUG. BOUDIN

ROKIN 78/80, AMSTE



Courtesy of the Pearson Gallery

"EUROPEAN BUZZARD," BY WILHELM KRIEGER, MUNICH SCULPTOR

of mere racial portraiture. In the decorative paintings of women, Mme. Rebay achieves a lustrous color harmony that enhances the imaginative appeal of the fantasy. Always even the slightest of the cut-outs and sketches are well-designed; always is there the three-dimensional quality despite the decorative effect—not always is the result art in the truest sense of that much-abused term.—C. N.

UNDER the auspices of the Pearson Gallery of Sculpture there was brought to America this past month an exhibition of animal bronzes by contemporary Munich sculptors. Among the exhibitors was Professor Willy Zuegel who has been brought up in the animal tradition, as it were, for not only was his father a famous painter of animals, but he himself has made them the subject of a lifelong and intimate study. Perhaps that is why, more than any other in the exhibit, his sculpture seemed almost invariably to be imbued with the spirit of the animal. His *Hooded Monkey* was a monkey, swinging along, eyes gleaming impishly, not a stylized representation. Yet the general effect was not so much a photographic likeness as a personality-charged creature from the animal world. Professor Wilhelm Krieger's well-designed birds and animals, on the other hand, seemed too heavily static to give even a promise of flight. A note of color was afforded the exhibition by a little group of Majolica animals by Rudolph Struck and E. Berner-Lange, of which a listening elephant held the liveliest interest. But the outstanding piece was Professor Fritz Behn's *Attacking Leopard* which despite its smooth, sinuous lines dominated by its inherent ferocity.—C. N.

TO those already familiar with Georgiana Brown Harbeson's work in mural and decorative painting, but more especially with her embroidery, the exhibition which the Argent Galleries gave over to her color drawings was particularly interesting. For in such manner does Mrs. Harbeson use her pastel and gouache that the effect is almost



Courtesy of the Argent Studios

"LEOPARD HEAD," BY ERNEST DIELMAN, TO BE SHOWN THIS MONTH



Once the Proud Po

his antique silver dinner service with gadroon edge
ears the arms of Lord Ravensworth. The maker is James
oung of London. The date 1791. Included are 72 meat
lates, 20 soup plates, 2 soup tureens and covers, and 21

Shreve, Crump

ESTABLISHE

BOYLSTON at ARLINGTON STREET

LONDON
43 OLD BOND STREET

ESTABLISHED IN LO

THOS. AGN

INCORPOR

125 EAST 57TH STRE

Paintings and Drawin



"A HARBOR SCENE," by LA CROIX DE M



Courtesy of the Wildenstein Galleries

NEGRO SUBJECT FROM HILLA REBAY'S EXHIBITION

similar to the stitches of tapestry. Those pictures in which the warm, rich colors convey the atmospheric feeling of the southern countries are particularly happy ones. As might be expected from the sets which Mrs. Harbeson has designed for the theatre, the drawings combine a figure-dotted foreground with an architectural background. *Santos, Brazil*, gives in its masculine strength a pleasing contrast to the more hazy *Street in Rio*. Perhaps one of the best is *Ponce, Porto Rico*, with its simplicity of massing, its delicacy of color.—C. N.

HARE HUNTING SCENE BY WYCK

(*Continued from page 30*)

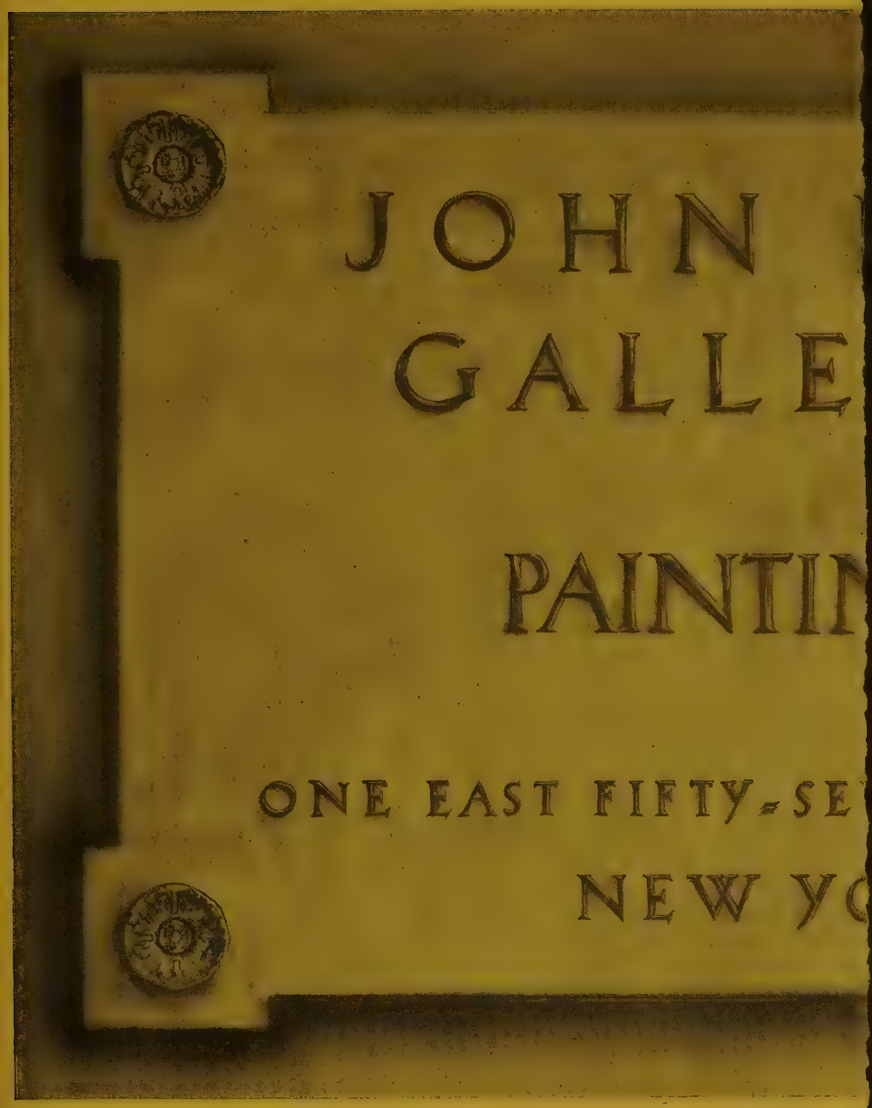
reign of William III. She appears also, but less prominently, in the signed and typical painting by John Wyck (here first published) which accompanies this note, *Hare Hunting with the Old Southern Hounds:* a spacious landscape enlivened by sport, but just a little cramped in design by the group of figures on horseback. Wyck was bothered by the central position occupied by his group of tall trees, and he feared to bring the horses and riders more towards his right hand. Most pictures, however, have some complaining facts in them. In this painting, too, as in others, John Wyck set an example of style which was followed often by John Wootton, who in boyhood—or in early youth—was Wyck's pupil, and who retained throughout his life a great liking for his master's work.

The year of Wootton's birth has not yet been discovered, but he must have studied for some years under Wyck because he kept at his house in Cavendish Square, London, two battlepieces which he had painted with his master. These early efforts were catalogued at Wootton's sale, which was held in London, March 12th and 13th, 1781—fifty-nine years after John Wyck's death. In the sale, too, there were three copies by Wootton after his master, and six paintings by John Wyck; so the two artists were never separated.

DISCOVERIES IN MEXICAN CLAY

(*Continued from page 23*)

The clay is coffee-colored, slightly pink, being washed from the Balsas. When the crude jars are first dried, a thin layer of "*tierra blanca*" or white clay (transported on foot from Tixtla, three days distant), is applied. When that is dry the piece is burnished with a smooth stone and then baked. This polish, as in the pottery of Michoacan, answers for a glaze. The jars are slightly porous, so that the "sweating" cools the contents. Unlike other Mexican pottery of this class, the jars of Guapa are extremely thin and light. The secret of this, I found, is that there is worked into the clay a certain amount of a fine white fiber, which they call cotton but which comes from the pods of a wild plant. They say that it not





PATER

HERMANN BALL

BERLIN, W. 10, TIERGART

Will sell at auction, on M

THE COLLECTION

ERICH VON GOLDSCHM

WORKS OF ART OF THE

Paintings - French Furniture - Fin
and European Porcelains - English

ILLUSTRATED CATALOGUE

only renders the clay more *suave* to work with but also much stronger. And it makes possible creations as archaic and elegant as from early Mediterranean (Cretan?) culture.

The work of these modern Mexican potters not only satisfies rudimentary human needs; in its expression of the impulse to form beautiful things with the hands it also satisfies an ancient tradition of craftsmanship about which little is yet known. The interesting thing is that it remains with them as a living and fecund art.

REPORT OF AUCTION SALES

GARVAN COLLECTION

American Art Association Anderson Galleries, Inc. The collection of Early American furniture, silver, Currier & Ives prints, etc., sold January 8, 9, 10, belonging to Mr. Francis P. Garvan, brought a grand total of $842,042.50. A report of items of $2,000 and over follows:

292—William and Mary turned maple day-bed, New England, 1700-20; H. T. Knox $2,400

295—William and Mary walnut trumpet-leg lowboy, New England, 1700-20; I. Sack 2,200

296—Cherrywood scroll-top secretary by Aaron Chapin, East Windsor or Hartford, Conn., 1773-90; W. W. Seaman, Agent 2,200

327—Silver dome-top tankard by Edward Winslow, Boston, 1669-1753; I. Sack 2,500

328—Silver dome-top tankard by Samuel Vernon, Newport, R. I., 1683-1737; W. H. Woods 2,400

330—Pierced silver brazier by Jacob Hurd, Boston, 1702-1758; I. Sack 2,800

334—Silver pear-shaped teapot by Adrian Banker, New York, 1703-1772; R. A. Plimpton 3,500

335—Silver pear-shaped teapot by Thauvet Besley, New York, Freeman, 1720; E. S. Whitney 2,600

336—Silver dome-top tankard by Benjamin Burt, Boston, 1729-1805; R. A. Plimpton 2,100

337—Silver dome-top tankard by Jacob Hurd, Boston, 1702-1758; W. H. Woods... 2,200

338—Silver porringer by Paul Revere, Boston 1734-1818; Arthur Lenssen 2,300

340—Silver flat-top tankard by Hendrik Boelen, New York, 1680-1755; R. A. Plimpton 5,500

341—Silver flat-top tankard by Peter van Dyck, New York, 1684-1750; R. A. Plimpton 9,000

342—Silver caudle cup by Jeremiah Dummer, Boston, 1645-1718; W. C. Loring 4,500

347—Silver dome-top tankard by John Burt, Boston, 1691-1745; W. H. Woods... 2,400

369—Set of six Hepplewhite inlaid mahogany side chairs, Connecticut, 1770-85; I. Sack 3,000

374—Chippendale carved mahogany side chair by William Savery, Philadelphia, 1760-75; I. Sack 5,000

375—Chippendale carved mahogany side chair by William Savery, Philadelphia, 1760-75; I. Sack 2,600

376—Chippendale carved mahogany side chair by James Gillingham, Philadelphia, 1760-75; W. W. Seaman, Agent 3,600

381—Mahogany drop-leaf pedestal table by Duncan Phyfe, New York, about 1810; A. Rudert, Agent 2,000

386—Carved and upholstered mahogany sofa by Samuel McIntire, Salem, Mass., 1800-10; A. Rudert, Agent 7,500

395—Chippendale carved mahogany lowboy, attributed to William Savery, Philadelphia, 1760-70; W. W. Seaman, Agent 3,500

396—Chippendale carved walnut scroll-top highboy attributed to William Savery, Philadelphia, 1760-75; I. Sack 11,000

397—Chippendale carved mahogany scroll-top highboy by Jonathan Gostelowe or William Savery, Philadelphia, 1755-75; I. Sack 9,000

398—Carved and paneled oak "tulip and sunflower" press cupboard, Hartford, Conn., 1670-90; H. M. Helman 10,500

400—Inlaid mahogany chest-on-chest with secretary drawer, New York, 1770-85; R. Thayer 2,100

401—Mahogany bonnet-top chest-on-chest with block front, New England, 1760-80; I. Sack 5,900

PELLETIER COLLECTION

Paris, Hôtel Drouot. Mes. Lair Dubreuil and Henri Baudoin, auctioneers. Antique sculpture, tapestry, silver enamels and paintings by old masters, formerly in the Pelletier Collection, sold December 3, brought a total of 1,710,632 francs. A report of items bringing over 10,000 francs follows: francs

35—Fifteenth century painting on wood of the Tournai School, representing the *Presentation in the Temple*, 86 cent. by 50; Duveen, retained by the Louvre 200,000

130—Three small panels of Aubusson tapestry, eighteenth century, representing garden scenes, 1 m. 66 by 1 m. 55; 1 m. 30 by 1 m. 45; and 1 m. 60 by 1 m. 45; Brimo de Laroussihle 108,000

65—*Chasse*, in the form of a house, copper, enamelled, gilded and decorated with Limoges enamel, thirteenth century, representing Christ and two Saints, 225 millim. by 180; depth: 80 millim. Brimo de Laroussihle 63,000

39-40—Sold together. Two panels representing Adam and Eve, School of Hans Memling, 67 cent. by 18; Countess de Béhague 62,600

These panels brought 2,000 francs in the Mercier sale, in 1906.

10—Painting on wood attributed to Antonio Corna, Milanese school, fifteenth and sixteenth centuries, representing St. Julien l'Hospitalier, 1 m. 31 by 590 cent. Luigi Bellini 50,000

5 and 6—Sold together. Two parts of a Triptych attributed to Thierry Bouts, each painted on both sides, the four paintings representing *The Descent from the Cross*, the *Angel of the Annunciation*, the *Virgin of the Annunciation*, and *Ecce Homo*. 1 m. 53 by 90 cent. Popoff 56,000

47—*Nativity*, painted on wood, attributed to Raffaelino del Garbo. Diameter: 85 cent. Dornheim 36,000

24 and 25—(Sold together). Florentine fifteenth century paintings on wood, one, a *Flight into Egypt*, the other, a saint and two horsemen, 38 cent. by 29; Horst. 33,100

7 and 8—(Sold together). Two portraits, on wood, of an apothecary, attributed to Joos van Cleve, 82 cent. by 32; Popoff 32,000

14—*St. Ursula and the Eleven Thousand Virgins*, German School, sixteenth century, painting on wood, 1 m. 28 by 1 m. 49; Popoff 31,100

41—*St. Anne and the Virgin*, painting on wood, School of Hans Memling, 41 cent. by 29; Brimo de Laroussihle 30,000

20—*The Mass of St. Gregory the Great*, sixteenth century Flemish painting, on wood, 60 cent. by 40; Aubry 27,500

11 and 12—(Sold together). Two paintings attributed to Charles Coypel, the *Abduction of Europa*, 2 m. 32 by 1 m. 53, and *Venus Demanding Arms for Aeneas from Vulcan*, 2 m. 32 by 1 m. 50, now on canvas; Countess de Béhague 17,000

102—Sixteenth century coffer in carved wood with allegorical figures of war, 1 m. 76 by 1 m. 20, depth: 46 cent. Pisani 17,100

3—Painting of *Tobias and the Angel*, attributed to Neri di Bicci, on wood, 1 m. 06 by 57 cent. Brimo de Laroussihle. 16,000

26—Florentine School, sixteenth century, painting on wood, of the Virgin, the Christ Child, St. Francis and St. Agnes. 1 m. 08 by 74 cent. Voltera of Florence 15,000

27—Italian fifteenth century painting of the Virgin and Child with St. James and St. Mary Magdalen, on wood, 1 m. 70 by 68 cent. Bernard 14,100

44—Painting attributed to Frans Pourbus, representing a nobleman and his wife, on wood, 1 m. 73 by 95 cent. Countess de Béhague 12,600

126—Panel of Flemish tapestry, early sixteenth century, representing a horseman riding through a wood, 3 m. 10 by 2 m. 70; Bernard 11,200

1—Painting of a child, on wood, attributed to Jean Bourdichon, 32 cent. by 25; M. Jules Feral 10,500

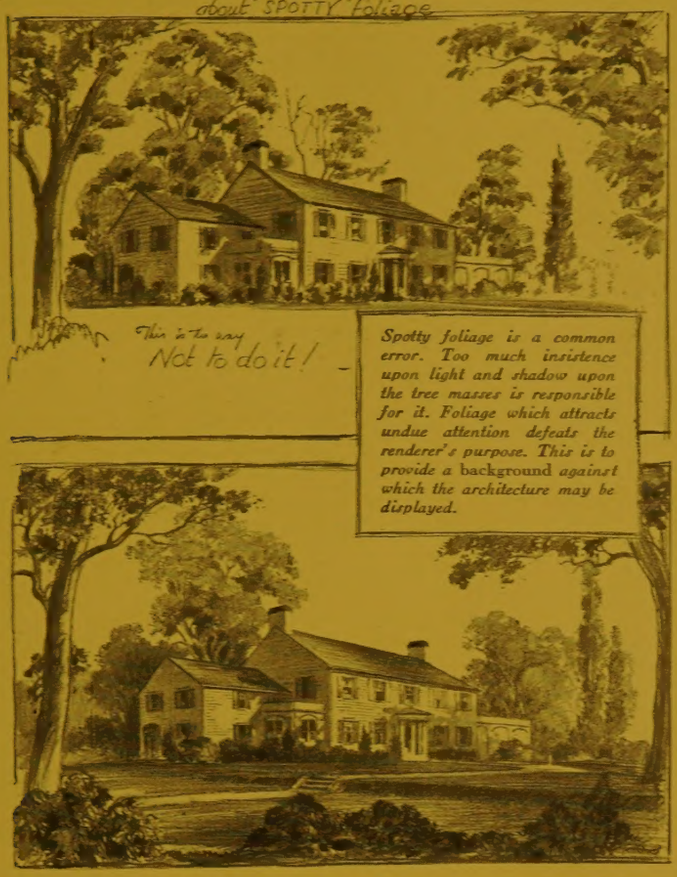
21 and 22—Sold together. Flemish sixteenth century painting of the Flagellation of Christ, 1 m. 14 by 75 cent. and an *Ecce Homo*, 1 m. 14 by 73 cent. Popoff 10,500

131—Series of six panels of fine Aubusson

(Continued on page 84)

ELDORADO PENCIL TALKS

about "SPOTTY" foliage



Spotty foliage is a common error. Too much insistence upon light and shadow upon the tree masses is responsible for it. Foliage which attracts undue attention defeats the renderer's purpose. This is to provide a background against which the architecture may be displayed.

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REPORT OF AUCTION SALES

(*Continued from page 80*)

tapestry, eighteenth century, after cartoons by Pillement, representing garden scenes:
A.—2 m. 30 by 3 m. 85; Delestre. 44,200
B.—2 m. 30 by 2 m. 95; Delestre. 43,500
C.—2 m. 30 by 2 m. 05; Delestre. 8,100
D., E., and F.—Sold together (2 m. 15 by 1, 2 m. 15 by 85 cent., and 2 m. 30 by 42 cent. respectively), Piperno. 13,000

JACQUES DOUCET COLLECTION

PARIS, Galerie Georges Petit. MES. LAIR DUBREUIL and HENRI BAUDOIN, auctioneers. Far Eastern pottery and sculpture, Chinese and Japanese paintings, Japanese lacquer, Persian pottery and miniatures. Properties of the late M. Jacques Doucet, sold November 28, brought a total of 1,123,620 francs. A report of items bringing over 10,000 francs follows: francs

99—Persian miniature, signed Bihzad, representing a Turkish prince, sixteenth century, 167 millim. by 136; Tolbagh.. 140,000

98—Persian miniature on silk, sixteenth century, representing a soldier with his arm in a wooden sling, 223 millim. by 142; Countess de Béhague..... 91,000

101—Page from a manuscript of Shah Namah, Persian, fourteenth century, representing Bahram, ("that great hunter"), 397 millim. by 288; Vignier..... 87,000

87—Vase, in gray earthenware, covered with beige glaze and decorated with blue and black eagles. Irridescent. Mesopotamian, tenth or eleventh century. Height: 244 millim. Louvre Museum..... 81,000

102—Page from the same Persian manuscript as 101, miniature representing a king and his servant entering a cage filled with animals, 405 millim. by 292; Vignier. 61,000

24—Chinese painting on silk, by Tesu-ang, sometimes called Tchao-mongfu, representing a Mongol horseman, 915 millim. by 610; Vignier..... 43,000

97—Sixteenth century Persian miniature, representing a dervish in meditation, 200 millim. by 112; Kevorkian..... 42,000

100—Page from the celebrated manuscript *Treatise on Automatons*, miniature representing a figure upright in a boat. Twelfth century, 384 millim. by 258; Kevorkian 31,000

15—Bronze group, Chinese, Han period, representing a tiger attacking a boar, the tiger's stripes inlaid with gold, silver and red copper. Diameter: 90 millim. Ramet 30,500

35—Japanese lacquer writing box, (*Suzuri-bako*) decorated with three hounds in brown red and gold lacquer, the reverse side showing a figure in a boat in gold lacquer, sixteenth century, 225 millim. by 212; Louvre Museum..... 27,000

21—Chinese black stone head of Kwan-yin, Sui period. Height: 315 millim. Dubourg 26,000

26—Chinese painting on silk, early Ming period, representing the God of War followed by a demon. 1 m. 33 by 750 millim. Ephrussi..... 26,000

85—White earthenware bowl, decorated with low relief representing a prince holding a cup and a flask, black and white design on a lapis blue back ground. Sultanabad, thirteenth century. Diameter: 210 millim. Royal Tyler..... 25,000

83—Large bowl in yellowish earthenware, with gray glaze, decorated in relief with black and white glaze representing three birds among flowers, Sultanabad. Thirteenth century. Diameter: 252 millim. Louvre Museum..... 22,000

77—Large bowl, Trans-Caspian, ninth or tenth century in reddish earthenware, covered with a cream colored glaze decorated with a design of irises in red, black and green. Diameter: 334 millim. Vignier. 22,000

1—Cylindrical Chinese vase of the late T'ang or early Song period, decorated with a frieze of nude children in relief, under a turquoise blue glaze, as if under water. Height: 149 millim. Louvre Museum. 15,100

38—Japanese writing box in black-brown lacquer, seventeenth century, decorated with figure of a horseman in black and mother-of-pearl, Chinese style. Height: 235 millim. Verier..... 11,000

2—Chinese vase, covered with white glaze, decorated with a chameleon in high relief, Sung period. Height: 275 millim. Grognau 10,500

4—Tseu-cheou, vase of the Sung period, cream colored glaze, decorated with design of children and flowers. Height: 235 millim. Vignier..... 10,500

23—Chinese painting on silk of the Sung period, representing two Taoist Gods, the two Ho-Ho (Peace and Concord), sitting under a tree. Height: 720 millim. Width 627 millim. Vignier..... 10,500

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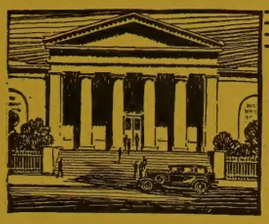
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DEMOTTE, INC., 25 East 78th St. Paintings by Bombois, through Feb.

DOWNTOWN GALLERY, 113 West 13th St. Sculpture by William Zorach, to Feb. 7; paintings by Stuart Davis, Feb. 9 to March 14.

A. S. DREY, 680 Fifth Ave. Paintings by Old Masters.

DUDENSING GALLERIES, 5 East 57th St. Paintings by John Graham and Kende Rakhit, Feb. 1 to 15; paintings by Mangravite and Mock, Feb. 16 to 28.

DURAND-RUEL GALLERIES, 12 East 57th St. Paintings by Fernand Leger, Feb. 3 to 18; paintings by Marie Laurencien, Feb. 24 to March 14.

EHRICH GALLERIES, 36 East 57th St. Paintings by Old Masters.

FERARGIL GALLERIES, 63 East 57th St. Pastels by Evelyn Carter, Feb. 4 to 21.

FIFTY-SIXTH STREET GALLERIES, 6 East 56th St. Sculpture by Alfredo Pina, Jan. 27 to Feb. 10.

P. W. FRENCH, 210 East 57th St. Antiques, tapestries, furniture, textiles and works of art.

PASCAL M. GATTERDAM, 145 West 57th St. Paintings by William Gallaway, to Feb. 10.

GRAND CENTRAL ART GALLERIES, 15 Vanderbilt Ave. Paintings by Anthony Thieme, Feb. 3 to 14.

HACKETT GALLERY, 9 East 57th St. Oils and water color by Jacob G. Smith, to Feb. 7; drawings by Guy Arnoux, through Feb.

MARIE HARRIMAN GALLERY, 61-63 East 57th St. Paintings by Rousseau, through Feb.

HEERAMANECK GALLERIES, 724 Fifth Ave. Early Indian sculptures, through Feb.

P. JACKSON HIGGS, 11 East 54th St. Paintings by Old Masters.

HOOPER BOOKSHOP, INC., 21 East 54th St. Sporting paintings by Lionel Edwards, Cecil Aldin and G. D. Armour, to Feb. 15.

EDOUARD JONAS GALLERIES, 9 East 56th St. Wax portrait busts by Catherina Barjansky, to Feb. 14.

KENNEDY & COMPANY, 785 Fifth Ave. Early American portraits and views.

FREDERICK KEPPEL & COMPANY, 16 East 57th St. Contemporary etchings, to Feb. 14.

F. KLEINBERGER GALLERIES, 12 East 54th St. Paintings by Old Masters.

M. KNOEDLER & COMPANY, 14 East 57th St. Seventh annual exhibition of XV and XVI century engravings, woodcuts and etchings.

C. W. KRAUSHAAR, 680 Fifth Ave. Paintings by Earle Loran Johnson, Feb. 2 to 14; paintings by Gifford Beal, Feb. 17 to March 9.

J. LEGER & SON, 695 Fifth Ave. English portraits and landscapes.

JOHN LEVY GALLERIES, 1 East 57th St. Marine paintings by John P. Benson, Feb. 11 to 28.

MACBETH GALLERIES, 15 East 57th St. Landscapes and figures in oil and pastels by Robert Brackman, Feb. 9 to 21; American contemporary artists, through Feb.

METROPOLITAN MUSEUM, Fifth Ave. Russian icons lent by the Soviet Government through American Russian Institute, to Feb. 23.

MILCH GALLERIES, 108 West 57th St. Paintings by Lillian Genth and Ruth Colman, Feb. 2 to 14; paintings by Martha Walter, Feb. 16 to 28.

N. MONTROSS, 785 Fifth Ave. Paintings by H. Varnum Poor, Feb. 9 to 28.

MORTON GALLERIES, 49 West 57th St. Paintings by A. R. Stavenitz and water colors by Annette Tisch, to Feb. 9; paintings by Cordray Simmons, Feb. 9 to 23; paintings by A. B. McCutcheon and sculpture by Maurice Glickman, Feb. 23 to March 9.

MUSEUM OF MODERN ART, Heckscher Bldg. Paintings by Toulouse-Lautrec and Redon.

NEWHOUSE GALLERIES, 11 East 57th St. Decorative portraits and landscapes of the XVIII century.

ARTHUR U. NEWTON, 4 East 56th St. Sporting pictures and English portraits, to Feb. 14.

PEARSON GALLERY OF SCULPTURE, 545 Fifth Ave. Animal sculpture by contemporary American sculptors, through Feb.

POTTERS SHOP, 755 Madison Ave. Sculpture and terra-cotta, Feb. 12 to 28.

FRANK K. M. REHN, 683 Fifth Ave. Paintings by Ross Moffett, to Feb. 14; paintings and water colors by Hering, Feb. 14 to 28.

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JACQUES SELIGMANN GALLERIES, 3 East 51st St. Tempera, oils and water colors by Chantal Quenneville, Feb. 3 to 17.

SILBERMAN GALLERY, 133 East 57th St. Paintings by Old Masters.

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GOODMAN-WALKER CO., 607 Boylston St. Miscellaneous prints and drawings.

GRACE HORNE GALLERIES, 446 Stuart St. Water colors by Julian Peabody, Feb. 2 to 16; paintings by Walter Behner, Feb. 18 to 28.

THE GUILD OF BOSTON ARTISTS, 162 Newbury St. Paintings by John P. Benson, Feb. 1 to 10; paintings by Ernest L. Major, Feb. 11 to 21; paintings by C. C. Allen, Feb. 23 to 28.

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